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NEXTFEST NIGHTLIFE

When spring comes to Edmonton, the city's young creative community comes out of hibernation for Nextfest.

PHOTO BY CRAIG JANZEN

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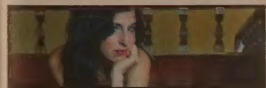
SEE Magazine is published twice a month and is available weekly. It is a division of See Media Inc. (See Media Inc. is a subsidiary of Hearst Communications, a United States company). It is available free of charge to more than 1,000 locations. Subscriptions are welcome either by mail, fax or email or by direct delivery. Receipt of the publication may be requested. Delivery is guaranteed without the payment of postage of the publication.

SEE welcomes your reaction.
 Please send letters to the editor's attention.

SEE Magazine is located at:
 8405, 10230 108th St.
 Edmonton, AB, T5E 2K3
 TEL (780) 430-9000
 FAX (780) 432-7002

e-mail: info@seemagazine.ca
 Publication Mail Agreement No. 4004242
 Return Undeliverable Canadian Address: See Media Inc.
 25 Chestnut Avenue, St. Albert, AB, T8N 5A1
 e-mail: Media@seeoffice.com

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NEWS BRIEF - WINNERS MORE KUDOS FOR SEE AS COVER DESIGNS WIN INTERNATIONAL HONOURS

A big year for awards at SEE Magazine got even better this week with recognition from the Association of Alternative Newsweeklies for three of our covers (below).

What makes this even more special for us is that we were only accepted into the U.S.-based organization a year ago.

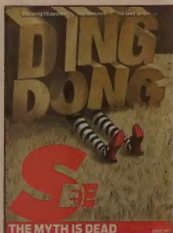
Well-deserved kudos go to our design team of Michael Norwell and Craig Janzer for their work on our covers: The Myth is Dead, Christian Hansen And The Autistics and Print In Peril. Of course, we couldn't have done this without the excellent work of illustrator Byron Eggenschwiler, 3Ten Photography and photographer Ian Jackson.

Other papers sharing honours in the category of cover design, circulation under 50,000, include Maui Time Weekly, Portland Mercury and the Santa Fe Reporter.

The awards ceremony will be held in Toronto in July.

Last month SEE won recognition from the Canadian Community Newspaper Association for our arts coverage, our cover design, environmental reporting, and for a photo essay.

—Jeff Holubitsky, publisher



FEATURE • TECHNOLOGY

IS THE IPAD THE NEXT BIG THING, OR JUST ANOTHER COOL TOY FOR TECHNO-GECKS?

BY MAURICE TOUGAS

The first thing you notice about the iPad is that it's really quite beautiful, in a minimalist, no-frills kind of way. Even though it looks like nothing more than a book-sized pane of black glass, it just calls out to be touched. Within seconds, the beautiful is streaked with oily fingerprints, but it's still beautiful.

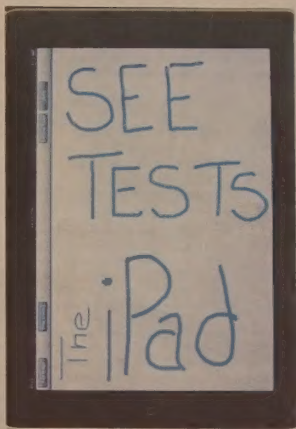
The iPad, the latest wonder from Steve Jobs and the Apple people, was finally released to salivating Apple-holics last Friday. Essentially an iPod touch all grown up, the iPad has been hailed as the latest game-changer from Apple, the beginning of brave new era in personal, do-everything devices.

But is it? After all, doesn't an iPad just do what your laptop does, but in a scaled down, mouse-free, way cooler way?

I picked up an iPad — on loan, sadly — for a weeklong try-out courtesy of My Mac Dealer, a spanking new store at 10339 80th Ave., between Calgary Trail and Gateway Boulevard. My Mac Dealer didn't spare the horsepower in the loaner, providing me with a 64 GB version, which retails for an eyebrow raising \$749. (OK, it's an eyebrow raiser for me. My eyebrows raise involuntarily at anything over a hundred bucks.)

The price tag, mind you, is just the start. The iPad is really a just a super-sophisticated delivery system for music, movies, books, magazines, newspapers, and thousands upon thousands of apps, both useful and useless, educational and brain-rotting. Most of these things don't come free, of course — the nice people at Apple will be glad to provide you with all the movies and TV shows and music your memory can hold, at a cost. Buying an iPad, basically, is just the beginning of your spending.

And the delivery system differs. The screen shifts smoothly from horizontal to vertical format. The picture is crystalline high definition; movies and TV look terrific. The sound that comes from two nearly invisible little speakers is excellent. Business applications are essentially the same as a laptop — calendar, presentation software, all the stuff busy executives on the go could ask for, and in a light-weight form. The prospects for



It's new, it's cool... but do you need the iPad? | PHOTO BY SAM PARKER

educational use are, quite literally, unlimited. One of the apps installed on my demo model, The Elements, contains remarkable 3D representations of, well, the elements. Hafnium never looked so good.

Electronic versions of magazines are coming online, and some, like *Scientific American*, have embraced the new technology to create magazines that are not just reprints of paper

editions, but very touchy-feely and interactive. Books are a big selling point, of course, and not just bestsellers and the stuff you commonly find at Chapters. I found an app called Free Books, which is exactly as the name implies. In seconds, I downloaded The Adventures of Huckleberry Finn, one of thousands of classics available for free. Reading has been made easier, if that's possible — if you don't like the size of the print, just increase it. You can even make like an art director and change the font.

And games? Don't get me started on games... literally I'm addicted to one called Flight Control, which involved nothing more than landing little toy airplanes. If I had an iPad, playing Flight Director would be my primary time waster. Games, in fact, could be an unexpected bonanza for Apple and the iPad, the president of Nintendo is reported to have called Apple "the enemy of the future."

It's products like the iPad, the iPhone and the Touch that have led to Apple overtaking Microsoft as the world's most valuable technology company in market value, overtaking stagnant Microsoft. This is a stunning comeback for a firm that, as recently as 1997, you could purchase for \$3.56; as if Tuesday, a single share of Apple was set at \$261.

As an Apple user since computers became commonplace (I've got an old Mac Classic in my basement, along with an LC575 and blueberry iMac), I'm delighted the company came back. For a while, I was genuinely afraid that I was going to own computers that were built by a company that no longer existed.

I showed the iPad to my dad, who is 90 years young (sorry, I just had to say that). His jaw literally dropped when I showed him some of the stuff the iPad can do. I suppose, to a guy who remembers when radio was the height of technology, the iPad looks like magic. And in a way, it is.

Only time will tell if the iPad, and the multiple versions that Apple will be producing in the months and years to come, will become as indispensable as the laptop is today, or just a cool gadget that techno-nerds will iPad upon having. As my son Scott said, after playing with the iPad for a few minutes, "I don't need one. But I want one."

So do I. Even if only to play Flight Control.

NEWS • INDUSTRY AND PEOPLE

Residents Fear Heartbreak in the Heartland



Anne Brown | PHOTO BY JESSICA BRISSON

TOUR OF THE INDUSTRIAL HEARTLAND REVEALS RESIDENTS LIVING IN FEAR

BY JESSICA BRISSON

While Anne Brown rode on the tour bus she broke down into tears over

painful memories of a friend she believes died from living so close to large industrial plants.

One of the last things he said to was, "You have fought a good fight." And she responded, "We are going to keep on fighting."

Brown has lived with her family in Alberta's industrial heartland for 17 years and many industries have been built around her home since she moved in, but she now says "enough is enough."

The Sturgeon County resident was one of several people behind the Heartland Realty tour last Saturday to raise awareness about a huge refinery upgrade project proposed by Total, a large French oil company. About 80 people took part and in the tour looking at tar sands refining near Edmonton.

Greenpeace, the Sierra Club, and a group of farmers and area residents called The Citizens for Responsible Development also organized the tour

of the so-called industrial heartland areas of Fort Saskatchewan and in Strathcona, Sturgeon, and Lamont counties.

When the bus stopped at Brown's home she said her main concern is that if industries keep building in the heartland, serious health problems are inevitable.

"People need to be aware of what is happening and that people are paying the price of this development," she says.

The Riverside subdivision where Brown's family lives is three kilometres from the proposed Total upgrade facility. Her other neighbours within five kilometres include Dow Chemical, BP Petro Plant, and the Suncoir upgrade facility.

Energy companies, such as Shell with its big Scotford refinery, say their operations are aimed at meeting the needs of both the residents as well as the market.

"A core value for Shell is engaging

and listening to stakeholders who want to work with us to find the right balance between meeting energy demand and having strict environmental practices in place," Shell spokesman Ed Greenberg says.

Silly, upset residents, like Brown, worry about emissions. Health Canada and Fort Air Partnership published a report in November 2007, stating that prolonged exposure to ozone, abundant in some emissions, can create serious health risks such as asthma and pulmonary heart disease. The report also says more extensive studies needed to be conducted in order to prove that ozone is a definitive cause of different forms of heart disease. Alberta Capital Airshed Alliance, a company that monitors air quality in Edmonton and surrounding areas, says the fossil fuel industry is responsible for 55 per cent of the ozone emissions in the province.

Shell's Scotford refinery is cur-

rently developing its Quest program, aimed at reducing carbon emissions by implementing large underground carbon capture storage facilities. This carbon capture plant will take up to 11 million tonnes of CO2 out of the air, equivalent to the emissions of 175,000 vehicles.

"Our company recognizes we have an important role to play in the solution and we believe we are well positioned to meet this new energy future in an environmentally responsible manner," Greenberg says.

Spokespersons for other refineries, such as Agrium and Total, but did not return calls.

Meanwhile farmers such as Wayne Groot say are also concerned about the effects of the massive industrial growth on their lifestyles.

"There is a lot of industry already, and they want to double or triple the size?" Groot says. "That is all great in one regard but certainly there has

HEARTLAND cont'd on p. 8

Sapporo Sushi Manages Quality With Quantity



YOU'RE LIMITED ON YOUR SASHIMI, BUT OTHERWISE IT'S EVERY DINER FOR HIMSELF

SAPPORO SUSHI
10623 124th St. 780-758-0879

BY SCOTT LINGLEY

All-you-can-eat restaurants tend to wear their caveats on their proverbial sleeves. Obviously, if you're paying for the privilege of unlimited food, you're not necessarily concerned with the niceties of the dining-out experience, nor the consummate skill of the kitchen. Primarily you're interested in gorging yourself.

Still, there are a few basic standards you should try to uphold, especially when the food you're eating as much of as possible is sushi. The aromas of low tide should never be in evidence, for example; the fish should be in proportion to the beds of rice on which they are served — if the shreds of sashimi are like postage stamps on Christmas parcels, you will be hard pressed to get your money's worth; nothing on the menu should be made out of ground beef; and — this is a personal preference, you understand — you should not have to withstand the sight of muscular men in tiny shorts and tattoos beating each other bloody on ubiquitous television sets while you dine, a distraction I faced when dining down the street at Zen.

Sapporo Sushi has a number of

positive indicators going for it right out of the gate. For one, it's situated immediately adjacent to a seafood wholesaler, which must be a good sign. For another, the windowless dining room, with bench seating along the sides and booths divided with paper screens down the middle, while a little weathered-looking around the edges, contains not a single television set which obviates any concerns about televised bloodsport spoiling your appetite.

There are a few rules you have to observe when eating all you can at Sapporo: 1) you've got just two hours to cram your maw before you're asked to waddle along; 2) each person is limited to a mere 20 pieces each of sashimi, but everything else is wide open and; 3) if you order it and don't eat it, you have to pay for it. Other than that, it's a merry free-for-all presided over by friendly, efficient servers in kimonos in an atmosphere that leverages the pre-existing beaten wood paneling to create the atmosphere of a slightly run-down Japanese restaurant where the food is pretty good.

Planning is key. You're presented with a menu card on which you indicate the quantity of available menu items you desire from the categories

of sashimi, sushi, maki (large and small), hand-roll cones and appetizers. If you err too much on the side of starchy appetizers, you may not have room to fit in the raw fish that's usually the draw of a sushi repast.

In the raw fish department, we ordered a few pieces each of the available sashimi: tuna, salmon and mackerel. The individual pieces aren't enormous but, given that you can order

rolls included the chop chop — scallops and fish roe bound in mayo — and spicy tuna, which were fairly successful. The large maki of our choice was rainbow roll, an inside-out roll striped with different kinds of sashimi, cooked shrimp and avocado. Mostly, though, it was a big mouthful of rice.

Though I've counselled in the past against leaning too heavily on appetizers, Sapporo's all you can eat selection does allow you to sample fairly widely while containing costs and some of their offerings are quite good. We weren't sure whether we were crazy about the whole oysters baked in misonoise — they were a little chewy — but the fried squid in tempura coating with an assertive sesame-ginger dip (which was also

the dressing for the bean sprout salad) was surprisingly light and crispy for something immersed in oil. The skewered chicken (yakitori) was no big whoop, but the spicy chicken in a sweet, zingy sauce more than made up for it.

In the end, I don't know that my co-diner and I made the most of our all-you-can-eat experience — we spent just over an hour in Sapporo and could still move under our own power when we left — but we felt like an equivalent meal in a regular sushi place would have cost us more than \$26 each. You have to expect a few trade-offs when you're buying in bulk, but Sapporo demonstrated just enough care in its sushi-craft to keep us from feeling we'd purchased quantity over quality.

THE TAB: \$25.99 FOR ALL YOU CAN EAT
THE GIST: EAT ALL YOU CAN TRY THE: FRIED SQUID
BEWARE: TOO MUCH RICE

20 of each, that doesn't seem a big deal. They tasted fresh and unfishy, and my co-diner was convinced the wasabi — the nostril-stinging staple of sushi feasting — was of a particularly potent variety. For sushi, we had more salmon, tuna and yelvey red snapper, but also a couple of pieces of sweet n' salty inari — marinated envelopes of tofu stuffed with sushi rice (in case you didn't know, "sushi" refers to the method of preparing the rice with rice vinegar, and not the actual fish).

Onto the maki: our choice of small

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— Calgary Tory MP Rob Anders, explaining what he really meant to say when he wrote "When in doubt, pull the trigger" in a "Support Our Troops" card signed by all MPs. Canwest News Service, June 2.

NO SEX PLEASE, WE'RE CANADIAN

Back in 1951, U.S. President Harry Truman fired the American hero, Gen. Douglas MacArthur, who was running the Korean War. MacArthur wanted to attack Chinese forces who were supporting the North Koreans, but Truman said no. MacArthur then went on to bad mouth Truman, seeking to undermine the president and weaken him politically. Truman, understandably, fired MacArthur. Fast forward to 2010. The Canadian Forces in Afghanistan last week fired Brig. General Daniel Menard, the man in charge of Canadian forces in southern Afghanistan, and the point man for an upcoming major offensive. What did Menard do to merit such a humiliating, career-ending dismissal? Did he argue with Stephen Harper over the conduct of the Afghan war? Did he launch an unauthorized attack on a Taliban base? No... It turns out that Gen. Menard

couldn't... shall we say, keep his gun in his holster.

Menard apparently violated the military's strict rules against fraternization in the ranks. Reports indicated that Menard, who is married, was having an intimate relationship with a female soldier.

What kind of insanely puritanical world does the Canadian military live in? Canada simply does not allow sexual relations between members of the military, under any circumstances. The rationale for this ban remains mysterious — is the military afraid that a little overnight tryst will sap the poor soldier's strength for the battle ahead? And why did the military feel compelled to send Gen. Menard home in shame, instead of quietly moving him elsewhere?

In the world of the Canadian military, the motto clearly is make war, not love.

MULRONEY CAN'T RESTORE HIS NAME

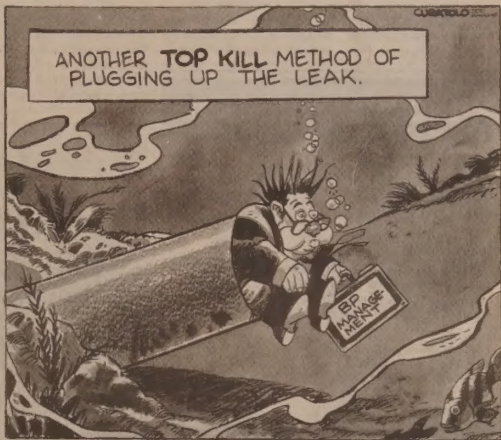
Speaking of humiliation, former prime minister Brian Mulroney's attempt to rehabilitate his reputation must now be considered an abject failure.

The release of a \$14-million report — yes, that's \$14 million — on Monday that investigated Mulroney's dealing with the shady German lobbyist Karlheinz Schreiber found Mulroney accepted envelopes stuffed with cash, but could not find why Mulroney took the money, something in the ritzy neighbourhood of \$300,000. Worse yet, it appears that Mulroney stretched the truth, to put it generously, in his successful defamation suit against the federal government. During the trial, Mulroney said he met Schreiber "once or twice" for "a cup of col-

fee." Commission author Mr. Justice Jeffrey O'Flaherty called Mulroney's testimony "patently absurd" and described the business dealings between Mulroney and Schreiber as "inappropriate." Well, duh.

The opposition is calling for the government to demand that Mulroney return the \$21 million that the government was forced to pay Mulroney's lawyers and PR firms as part of the settlement.

This seems unlikely, and it may not even be worth the effort. Mulroney has been proven to be what millions of Canadians expected him to be all along — a man not afraid to stretch the truth out of all proportion. We have another word for him, but we wouldn't want to be sued.



point of view — summit envy

The Summit of Shame



OUTSIDE POLITICS MAURICE TOUGAS
IN THIS DAY OF INTERNET COMMUNICATION, IS THIS SUMMIT ABSOLUTELY NECESSARY?

bill for the G8 and G20 summits is about the same as the security bill for the entire Vancouver Olympics.

So how did a simple little gathering of a bunch of men (and the odd woman) in business suits turn into a billion-dollar boondoggle?

Well, let's take a quick look at the history of the G8.

The G8 started modestly, as the G6, until Canada pouted enough to get entry, turning it into the G7. The club was later expanded to include Russia, because they were always standing with their noses pressed against the window holding a bottle of vodka when the G7 got together.

In the beginning, the summits were pretty modest affairs. One country would invite a bunch of other countries over to their place, where they would have pizza and beer and shoot the breeze for a day. They'd sign of declaration of some sort, and everyone would go home and bitch about how uncomfortable the beds were at the Best Western Hotel they all had to stay in. Everyone knew that it didn't really matter what happened at the summit, since the world is run by the Masons, the Illuminati and Halliburton, but it made them feel good.

Eventually, of course, summit envy took hold as each country would try to outdo the other. France would

want to show England how it's done (no more boiled steak), then the U.S. would want to show France how to really hold a summit (we're havin' a rodeo), then Canada would try to pretend it belonged by holding a summit in the mountains (we've got scenery!).

At the same time the world leaders started to outdo each other, various anarchists, anti-globalization groups, general malcontents and people who just really like to break things realized that the G8 gathering was a great place to get some much needed publicity for their causes, regardless of whether they had an actual cause or not. (I've never been sure that anti-globalization protesters are complaining about I mean, who doesn't like McDonald's?)

So now we have these international gatherings where world leaders sit behind a cordon of security for a day to protect themselves from the public they have pledged to serve. It's an ironic world.

So how did Canada find itself in a situation where we are hosting two high security events, in the same province, in the same week? Clearly, somebody in the Harper government is a blithering idiot. This, of course, is not new.

TOUGAS cont'd on pg. 8

BY THE NUMBERS - HAPPY SMILING PEOPLE

A SURVEY WHICH ASKED PEOPLE AROUND THE WORLD IF THEY WERE SATISFIED OR DISSATISFIED WITH THEIR LOCAL AREA FOUND CANADIANS TO BE A HAPPY BUNCH. SOURCE: IPSOS READ

SATISFIED OR DISSATISFIED?

SATISFIED

Netherlands 85%
Canada 83%
India 76%
Germany 74%
United States 73%
Great Britain 72%
Czech Republic 69%
Sweden 67%
Mexico 67%
Spain 64%



TOUGAS (cont'd from pg. 7)

Why do we need such a choking wall of security? What, exactly, is the government afraid of? Why will the city of Toronto, where the G20 is meeting, be effectively shut down for a couple of days?

It's hard to say. It surely isn't terrorists. No terrorist with half a brain (the minimum requirement for admission to terrorist groups) would

attack such a heavily fortified event like a G8 or G20 summit. At worst, you're going to have a few thousand protesters who might break a few windows while getting their heads broken by police. Even Public Safety Minister Vic Towe said the government has only budgeted for a "medium threat level." Seriously? What the hell would the cost have been if the threat level of "high" or "freak

out" Two billion, three billion?

Apparently, the tab for security for the G8 meeting in Pittsburgh (Pittsburgh?) was only \$18 million, and \$30 million for last year's party in London, which has been a hotbed of terrorist and anarchist activity for years. Even Italy, which is a long history of terrorist attacks, spent only \$359 million for the G8.

My suspicion is that the various forces involved in security – the RCMP, the cops, the armed forces – saw the event as a golden opportunity to upgrade their equipment. They

had, essentially, a blank cheque to do as they please, and something tells me they went on a security shopping spree.

It's a bonedog of colossal proportions. As the NDP pointed out, the \$930 million could have paid for one day of tuition for 189,140 undergraduates, health care coverage for 167,569 people, and 1,270 hybrid buses.

There is a way to avoid the ridiculous expense of summits. If 24 has taught me anything, you can easily set up a worldwide conference call

in seconds, via Cisco Systems. But if the world leaders insist on getting together, why not have it in a remote place that nobody can get to, or would want to go to. You could have the G8 and G20 summits in Tuktoyaktuk in January and you'd need no more than a snarling pack of sled dogs for security. You could build an entire conference centre complete with four-star hotel in Tuk and still spend less than the billion wasted in security – and you could give every body one of those "Tuk U" T-shirts as a souvenir.

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The scenery around the 'Industrial Heartland' is not what you'd find in a tourism brochure. PHOTO BY JESSICA BRISSON

HEARTLAND (cont'd from pg. 5)

been little concern given to the environment or local residents."

Groot is a third generation potato farmer and has been doing business for 30 years. He says that farms in the region are now few and far between because so many farmers have sold their land to industries.

A few years ago Groot was ap-

proached by Suncor to sell his farm, but he says remaining rooted to his farm is worth more than the money. His farm sits on sandy loam, which is excellent for growing root crops and tough to find in Alberta. But staying is not be easy.

"You work your whole life building a farm, growing food and then to just be forced out by something you

didn't really believe in. That is difficult," he says.

Why do energy companies need so much space? At present, there are two expansion projects and nine new upgrade refineries proposed for the area, including the Total upgrade project requiring 364 hectares. The project will be completed in two phases and is expected to produce up to 330,000 barrels of oil a day and contribute about \$8 billion dollars to provincial revenues. According to Total's 2007 project report, up to 4,000 jobs will also be created.

Bruce Arcand is a member of the nearby Alexander First Nation. His land owns traditional land in the heartland area, and even though he can't speak on behalf of his people, he says it would be hard to turn down the employment opportunities.

"When you are talking about that kind of money to have a chance to flow into the community, it makes it tough to find the balance between how to you protect the environment and insure that your community members basic needs are being met," he says.

Despite the diverse opinions, residents like Brown plan to continue their efforts against the seemingly uncontrolled industrial growth.

"How many more people have to leave their homes?" she asks. How many people are [these refineries] going to effect?"

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The BP Oil Disaster Is Not Obama's Katrina



HIDDEN NINJA FISH GRIWKOWSKY
OUR ADDICTION TO OIL
IS THE REAL CULPRIT
BEHIND THE BP OIL DISASTER

Here's a really easy question. Yes or no. Did — and do — oil companies take numerous shortcuts and under-staff production facilities because of constant, direct recommendation by government to cut corners? Was it government interference — too much regulation, monitoring or the like — which caused BP to use cost-benefit analysis (as all modern companies do) and pay the least amount of money possible, wherever possible, in order to maximize their daily profits for shareholders?

What do you think — one word answer. Were those workers burned alive because of too much government watchdogging? You live here in Alberta. You know how it is, the anecdotes from friends and uncles — pressure to drive all night resulting in falling asleep at the wheel; five-year-old trucks pushed into lakes as tax write-offs, don't ask, don't tell pollution management; "plenty of ducks left, anyway." These aren't myths. Most of us hear about them all the time, every other weekend. So answer loud. Did socialism cause the ongoing BP oil disaster, in any way? I'm asking you as an Albertan. Or was it basic, civilizational oil addiction, into which you and me, sisters, brothers, are all hooked.

There is basically no level of worthy discourse left in a world where those cackling, bullied-as-kids sociopaths surrounding G8 suggest, with straight faces, that the president they have been constantly squeal-accusing of taking away their rights, their freedoms and way-y-y away above all their money, that this man is the new worst of all of men because — in this single, convenient, timely, particular instant — he did not interfere with business enough. Seriously? All of you shitclumps belching this hypocritical monkey language, for your own sakes, just shut the fuck up.

Yeah, I know, emotional argument = bad. But who can dignify, from a TEA-tard, suddenly, "That fancytalk president didn't regulate us enough in the last year." So just — what? — zero memory of all that barking about how, when Katrina hit, and I quote, "It's not a federal jurisdiction." Right. So emergency policing, disease-controlling, pet-rescuing, housing and general pack-keeping. Those kinds of things are just impossible for a busy fellow like Mr. Bush and his far-off ground troops to deal with in New Orleans. But in Barack Obama's case, he should be down there right away (which he actually was and every golf-shirt douche pretends he wasn't), using his fucking magic powers and personal fleet of superintendants to part the Gulf of Mexico, snap his fingers to solve an ongoing petroleum explosion a mile underwater? Hey, ass-ears — he didn't cause this. BP barely did, either. Or rather, they did, but in the same way we all did. As dino juice junkies. Non-renewable bottom-feeders too hoodwinked to, with all our brainpower in the last 100 years, develop the technology to harness

the energy from an actual "space star" which is already completely responsible for everything being alive on this planet. But, you know, go on about how battery power can never be as efficient, while an entire gulf

sure as hell won't be done by August, mark it fly the way, I think Obama should be yelling a hell of a lot more, pointing out how deregulation — as with the American health and global banking crises — has been destroying

history. And yet someday someone has to, and someone will. For now, this is a growing, gooey, global emergency, with a murder investigation thrown in for the media to eventually suckle on, Hollywood to dramatize

NO AMERICAN LEADER TODAY CAN POSSIBLY STAND UP TO OIL'S
ENTRENCHED ROLE AS THE RICHEST NARCOTIC DEALER IN HISTORY.
AND YET SOMEDAY, SOMEONE HAS TO, AND SOMEONE WILL.

visible from halfway to Venus turns black and dead, inch by inch, mile by mile, year by year.

I read the plans and pre-Cassandra'd every attempt to stuff mud or garbage into Neptune's diarrhea hole would fail so far, and we

our ability to live as smartly and safely as we should be. He's trusting the oil companies, just like the banks, to clean up their puke on our curtains. But no American leader today can possibly stand up to oil's entrenched role as the richest narcotic dealer in

Luckily for us in northern Alberta, we don't live anywhere near any major oil developments where, as the saying goes, "nothing can ever go wrong." And these folks sure do know their environmental emergency science, believe it!

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FESTIVAL • PREVIEW

No One's Immune To Nextfest NiteClubs' Vibe

NITECLUBS OFFER PERFECT CROSS SECTION OF WHAT NEXTFEST HAS TO OFFER: HIGH ENERGY ART

NEXTFEST NITECLUBS

June 4 — Rise Up! — The ARtery (955 Jasper Ave.)

June 11 — Intrusion — The ARtery

June 12 — SMUT Cabaret — Rosy Theatre (10708 124th St.)

BY KATHLEEN BELL

"I do not believe there was ever a recorded event of a fatality that can be proven to be a consequence of a Nextfest crush," says Steve Piro, Nextfest's festival director, like a public relations pro.

Obviously prepared to address my questions about the 'Nextfest crush' phenomenon, Piro calls the symptoms mild, while insisting that no one's immune — not the audience and certainly not the young, talented and energetic emerging artists who put their wares, ahem, on display every June.

"Nextfest is a festival that celebrates youth and creativity at the height of springtime," Piro explains, "when the lilacs are in bloom and people are shedding their winter clothes for one of the first festivals in festival season. So it happens to be a city that's mired in cold and dryness and when we get a chance to see the flowers open and things start to get a little wet, it's inevitable in the springtime that you're going to start to drift toward a certain kind of hormonal urge."

You have to admit, seeing passionate musicians, actors, poets, visual artists, dancers *al* al devoted to their creations — showing what they are capable of and what they aspire to regardless of the fact that this is merely the beginning of their careers — is not only inspiring, it's also *very* my attractive.

And there's no better place to find your Nextfest crush than at the Nextfest NiteClubs. Held at the ARtery and The Rosy Theatre, the Nextfest NiteClubs are more than after-parties, they're multi-disciplinary artistic menageries. With three themed nights to choose from, your standard audience etiquette is disregarded in favour of a more free-flowing atmosphere.

"The first year we did this that's how we described it, like a house party, except it's an art party," says Piro. "We're going to try to make sure there's art happening in as



When the snow melts Edmonton's young artists come out of hibernation for 10 days of art and good times. (PHOTO BY LUCAS BOUTILLER)

many place as possible but we're not going to have a spotlight on the art at all times and we're not going to insist that everyone has to shut up and sit down — that would be the worst party ever."

In charge of organizing the chaos, and keeping the art coming, are Beth and Megan Dart, a sister team that runs Catch the Keys Productions. They curate the nights, calling for submissions based on the year's themes — and we're not talking '80s Night' or 'Tight & Bright' here. The Nextfest NiteClub themes are both artistically stimulating and challenging.

"So we've done the SMUT cabaret — this is the third year that it has existed," explains Beth, over coffee on Whyte. "That's everything that's dirty, over the top, grotesque, sexy, exciting — that one normally gets the most performers out. 'Oh, I get a chance to do this and not be censored or anything.' This we have Rise Up! which is for the more politically inclined performers. We get a lot of rappers and spoken word, artists along that line. And then the third night — I'm telling you these out of order — is Tenebion, so that's kind of a call to how technology has influenced everyday life as well as performances in general."

Beth makes it clear that running an event of this nature requires flexibility and an open dialogue with the participants, especially when you

decide to simply provide an overarching subject matter to guide each night. Beth is always interested to see how different artists can take each theme in different directions. And considering the unpredictable nature of inspiration, the niteclubs are an ever-changing affair. "The Nextfest NiteClubs are always a bit of a mystery up until three days before, because I'll get submissions from artists and I'll start talking to them about it, but it could change last minute," says Beth. "They might have a huge brainwave and all of a sudden their piece is completely changed from what it was when the first started talking to me. My role is to make sure people have a sounding board."

That kind of understanding on the part of the organizers sounds hectic, and it is, but it also creates freedom. "I think the nightclub platform allows people to push beyond what they normally would," says Beth. "That atmosphere is very comfortable, the audience is just there with open arms. People are ready for just about anything."

It's always been the unpredictable nature of performance and the energy of being in a room with like minded, super enthusiastic people that makes the consumption of art live and in person great. "I remember [The Be Arthurs, Edmonton's ukulele cover band] closed down one of the nights and nobody was ready

to go home," says Beth, recounting one of her favourite NiteClub memories. "The Be Arthurs had exhausted their entire set, they had played everything they knew and the audience was still going crazy. Ryan Parker of The Be Arthurs actually said, 'you know we just play ukuleles right? People were going nuts!'"

"The energy is so high and so excited that sometimes it's just overwhelming to stand back and see all of these artists and all of these audience members just partying together and having a great time," she continues. "I think that always shocks me, just how much fun people have at the event."

Well, like Piro said, we suffer through a long cold winter, we have to have as much fun in three months as we possibly can. Which brings us back to the whole Nextfest crush phenomenon. So Beth, what have you heard? Is their some summer join-in to be found at the festival?

"There's two different ways to explain that," she says with a giggle. "People totally fall in love with Nextfest on the whole. I know I have a love affair with Nextfest every year because the rest of my life kind of goes on hold, and I spend all of my time at Nextfest as soon as the festival opens. But absolutely, there's a history of Nextfest crushes. You get that most passionate people in a room and there's all sorts of energy..."

THE BEST OF THE FEST

The Nextfest NiteClubs might be the ultimate after parties, but the meat of the festival lies in the works produced by more than 500 emerging artists from our city. Whether it's film, dance, music, theatre or visual arts Nextfesters have no shortage of performances to choose from. Here are a few highlights to help get you started.

SCREEN

This year Filmfest at Nextfest is expanding from one night of silver screen experiments to three nights of E-Town cinema at the Rosy Theatre (10708 124th St.). The locker will be Yes, Zombies on June 7 featuring three local zombie flicks including a sneak preview of Kris Krol's *H2O*.

DANCE

Hot on the heels of her role in Mile Zero Dance's *Knowledge Box* last month Eryn Tempest is a dancer worth keeping your eye on. Catch her *Spaces Stammering* on Jun 3, 11 and 12 at the Rosy.

MUSIC

The CBC Nextfest Music Series always delivers the solid sound quality our fine city is known for. Don't miss *Mass Choir* featuring the lovely Mary Hultberg and man about town, Matthew Skoppy on June 10 at the Rosy.

THEATRE

There's a lot on the theatre menu this year at Nextfest. If you have a sweet tooth for minimalist design we recommend *The Juvynine Cubang-bang Show* Directed by Katie Hudson and starring Stuart Hoyer, Jessica Poveretti and Nikolai Witschel, you really can't go wrong. You get to see Hoyer's head explode. It plays June 3, 8, 10 and 13 at the Rosy.

VISUAL ARTS

The hot ticket for visual arts at the festival this year is the gallery at Enterprise Square (10230 Jasper Ave.). Curated by Josie Aubin Ouellette the exhibit features more than 25 artists from around the city, and with free admission you can't go wrong. However, if you want to see this year's face of Nextfest (*Modern Medusa* by Layla Folkman) you can find it along side 10 other previous festival faces in the Rosy Theatre lobby.

For details visit www.nextfest.ca

They're Just Workin' On The Chain Gang

WHAT ONCE WAS TWO-WHEELED TRASH IS NOW AN ESTHETIC TREASURE

BY DAVE BUCHANAN

Where do old bicycles go to die? What happens to that rusty Nerco after it's popped its last wheel and laid down its final skid mark? Sure, a few parts may get transplanted into other bikes, but, sadly, for most it's off to the landfill, the glue factory of the bicycle world.

Or ■ least it used to be. More and more deceased bicycles are finding a second life these days: reincarnated as objects of art — jewelry, furniture, and sculpture, among other things. Think of it as putting the cycle back in recycling.

Artists, bike enthusiasts, and other creative devotees of the third 'R' are beginning to discover the potential of the bicycle as objet d'art.

Take Brock and Cindy Garvin of Recycled Accessories in Vernon, B.C. Their web business (www.recycledacc.com), launched in 2007, does a brisk trade selling funky jewelry and accessories made from quality recycled bike parts — chains, spokes, and other high-end components transformed into stylish bracelets, necklaces, belt buckles, tie pins, and cufflinks.

A cycling family from way back, the Garvins accumulated a collection of worn-out high-end bike parts that Brock just couldn't let go. Then one day, years ago, their young son asked Brock if he could make him a bracelet out of an old bike chain. That one bracelet begat many more, and eventually the Garvins set up shop on the web.

We've learned that cyclists really, really like their bikes," Cindy explains. "They're beautiful machines, with lots of shiny, visually appealing parts. So when a bike's riding days

are done, it's a shame for those shiny, pretty parts not to be seen and used again.

Plus, cyclists tend to be proud of their devotion to bike culture, and want others to know it. What better way to signal your membership in the tribe than to wear a part of your bike on your wrist or neck or belt?

Kevin Aronky is an Edmonton artist who also comes from a bicycling family. His brothers Dennis and Alan run Revolution Cycle, a main stay of the West Edmonton bicycle scene. While working there part time as a mechanic a few years ago, Kevin came up with the idea of incorporating old bike parts, especially cogs and chains, into his concrete art projects.

Revolution currently displays two of Aronky's re-cycle art works: a concrete table embedded with swooping chains and toothy cogs, and a concave steel ceiling lamp made almost entirely out of dozens of cog rings welded together (the piece was welded over a concrete form shaped by a large exercise ball).

For Aronky, it's the shapes of certain bike parts, the circles and teeth patterns, the "sacred geometries," that he finds particularly beautiful, conducive to art. And when these shapes are taken out of their original context (on a bicycle) and then integrated into a new one (table or lamp), he explains, we can see the parts in a new way, appreciate their inherent beauty, apart from their practical function.

Horribly Island visual artist Steve Kittleson has even found a use for those bikes that can't be given a second life on a belt buckle or table top. She's been photographing the pile of disused, junky bicycles at the small gulf island's thriving Recycling Depot for years. From these photographs, she creates photo-montage close-ups

of old bicycle parts, beautiful arrays of twisted metal, and rusted shopworn that look like abstract sculptures.

Kittleson finds decaying bicycles full of surprising esthetic potential. When looked at in isolation, apart from the people who ride them, she explains, "there's something or

game, wild about holes and certain bike parts." Discovering this, she thought of elegant, built-in seating at a roadside cafe as a bike saddle. Kittleson sees old bikes not so much as machines but as animated objects full of stories, and amenable to the slow but inevitable transformations

of decay — kind of like us.

Maybe that explains why so many people feel a special connection to their bicycles; they remind us of stories, happy times, and rust-free days. Recycle art celebrates the phenomena we get from our bicycles when they can't be ridden any more.

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CONTEMPORARY ART REVIEW

An Assembly of Art

CHALLENGING AND PROVOCATIVE PIECES PUSH ALBERTA'S ART INTO THE FUTURE

TIMELAND: 2010 ALBERTA BIENNIAL OF CONTEMPORARY ART
Art Gallery of Alberta
Until Aug. 16

BY ALISTAIR HENNING

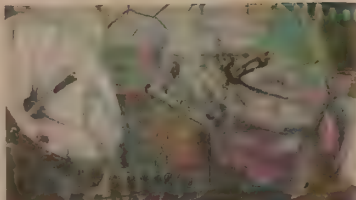
This year's edition of the Alberta Biennial of Contemporary Art, TimeLand, is the first to be curated by an outsider, albeit one very much an insider in Canadian art as a whole. Richard Rhodes is editor of Canadian Art magazine and has also been an independent curator for more than 20 years.

Like New York's Whitney Biennial, which since 1932 has consistently spurred much debate over its true value in compiling what is almost necessarily deemed to be the best of the previous couple of years in local art, the group of work assembled here varies in impact.

When I visited last Saturday, nobody seemed to be paying much attention to Danny Singer's video in entrance. Which isn't that surprising, since nothing much happens in it, the Prairie landscape it captures is wholly unexceptional. The argument that this is precisely the video's point seemed lost on folks rushing by to shiner, more colourful art.

For example, as one walks steps further into the show, Jason de Haan "New Jerusalem" is a monument to utopian and futuristic visions and engages with time in a way that goes outside Alberta.

Dominating the first room, Chris Millar's work has overtones of pop surrealism and street art. While this



Paul Bernhardt's 'Communication Breakdown' (PHOTO SUPPLIED)

is not new work — "Bejeweled Double Fisted One Plus Skull for Girls" was shown in Calgary last year and was purchased by the National Art Gallery of Canada — this is the first time it appears in Edmonton, and it's a very welcome inclusion.

Rhodes requested John Will's involvement in the biennial. The original work Rhodes invited is very captivating and still resonant. The piece Will insisted on making for the show, "Nothing," visually falls flat by comparison, but maybe that's the point. It represents the despair and hopelessness of this new millennium of religious fundamentalism and xenophobia with clarity.

Moving further into the exhibition, the pixilation in John Waddell's appropriated images from the Internet look almost painterly. Taken together, the black-and-white flower, skulls, and father-and-son (all "Untitled") suggest a distinct, morbid sensibility.

Move over a couple of rooms, and Ron Moppett's ersatz totem pole "sculptortimberland" literally and figuratively stands up, as extremely evocative of Alberta through sheer object combine, while also novelly

playing with indigenous mythology.

Compelling hybrids of art and science in the show included Einstein's Brain Project, a visually engrossing and conceptually interesting hybrid between art and science (images were generated using brain scan technology), and Lyndal Osborne, an artist inspired by Charles Darwin, to make her own taxonomy.

Nearing the last stretch of the installation, Walter May's work feels exemplary as the context of the biennial's themes. Creating sculptures from the debris around him, "Puff" and "Pin Pine," are minimal and monumental respectively.

The show is bracketed with another video installation, by Ken Buena. A lone, devilish youth/hip-hop/leprechaun is leaping around in one of Calgary's prominent 15 walkways. He repeatedly leaps directly into the path of ordinary passersby, absolutely no one pays any attention to him. Given the strength of the group assembled here, surely this will not be the continued fate of Alberta's art doing its utmost to insert itself into a national and international dialogue which so far has shown little interest in paying any notice.

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THE LIARS
BY JOCELYN AHLF

Edmonton

Not Just For The Kids

THE INTERNATIONAL CHILDREN'S FESTIVAL IS WHERE KIDS RULE

INTERNATIONAL CHILDREN'S FESTIVAL
Various locations. Main stage: Arden Theatre
June 15 Tickets: Arden Box Office (800-459-1542)

BY AMY NEUFELD

If you're a parent who wants to scream "My kingdom for some quality children's entertainment!" you're in luck as the International Children's Festival is back in St. Albert from June 15-17. The theme is Where Kids Rule, and judging from the lineup the little ones will find no end of fantastic experiences and performances to rule over.

One such play is the puppet show *The Man Who Planted Trees*, coming to Alberta from the Puppet State Theatre Company in Scotland. Originally written by French novelist Jean Giono in 1953, this adaptation is "about a shepherd and his dog, and the man plants trees for 40 years and transforms a barren landscape," creator and performer Rick Medrington tells me. "It's a very simple story, and we've boosted the part that the dog plays — he's the comedy."

In 2006 Medrington joined forces with Rick Conte (fellow performer) and Allie Cohen (co-director/designer) to bring *The Man Who Planted Trees* to the stage. "We read the story and thought it was so beautiful and



The International Children's Festival returns to St. Albert. (PHOTO SUPPLIED)

important — so much a story for now. It was prophetic in that way, and we felt we could put it on the stage in a way that would entertain children and adults," Medrington explains.

And entertainment they have. Medrington estimates that they have performed the show 1200 times and have racked up several awards, including Best Children's Show 2009 — Brighton Fringe Festival, Total Theatre Award 2008 for Story Theatre, and the Ecotrust Eco Prize for Creativity in 2007. Currently the production is wrapping up a North American tour of 150 shows. So how does Medrington keep the show fresh after so many performances? "I just laugh at the dog," he says. "Every show is different. The story-telling bits are the same, but in the interludes with the dog there's room for improvisation and surprises, so

each time we learn more about that character."

The show was created before environmental awareness became the hot topic it is today, and it seems that the folks at Puppet State Theatre were on the cutting edge with the subject matter. "School audiences more and more are taking the whole thing seriously doing pre and post-show work," Medrington explains when I ask how the reception of the show has changed. "The way we do the actual show we're not trying to hammer home a message so the audience doesn't feel they're being preached at."

I'm a big fan of puppets in general, so I ask Medrington who his favourite famous puppet is. After a quick consultation with co-performer Rick Conte, he tells me they're both partial to Grover. An excellent choice.

BOOK • REVIEW

It's All In The Translation

JOSÉ SARAMAGO'S BLOG ENTRIES ARE PROVOCATIVE, BUT DO THEY WORK AS A BOOK?

THE NOTEBOOK

By José Saramago. Translated from the Portuguese by Amanda Hopkinson and Daniel Hahn. Series: 288 pp. \$28.50. Hardcover.

★★★★☆

BY MICHAEL HINGSTON

Despite what current trends may indicate, there aren't many blogs out there that merit being turned into physical books. A huge percentage of what makes the medium effective in the first place is its timeliness and almost wilful ephemerality, by the time a blog has gone through the sausage factory of the publishing world, it's at least a year later, and now you have to lug the thing around with you. Then there's the fact that all of the hyperlinks and interactivity will get removed — and, y'know, that it was free the first time around. Most bloggers just can't compete.

Then again, José Saramago isn't

most bloggers. For one thing, he's got a Nobel Prize (for literature, awarded in 1998). For another, he's 87 years old. The Portuguese novelist started his blog, the first year of which, September 2008 to August 2009, has just been published in English as *The Notebook*, because his wife dared him to.

He also doesn't play by conventional blogging rules. As Saramago puts it, paraphrasing a critic who renewed the blog in a Portuguese newspaper, "I don't include links. I don't have a direct dialogue with my readers. I don't interact with the rest of the blogosphere." In this way, his *Notebook* is much like a flesh-and-blood notebook. The entries are short, reflective, and elegant; they're also frequently caked with Saramago's leftist outrage at the sorry state of the world today.

A few choice topics show up again and again. Saramago devotes several entries to the various fuck-ups of Italian Prime Minister Silvio Berlusconi, and remains cautiously optimistic about the early days of the

Obama administration. He has some especially charged words for the Israeli government's deplorable treatment of Palestinians. "[T]he unspeakable sufferings inflicted on the Jews throughout history," he writes, "and most especially as part of what is called the final solution, ought to afford the Israelis of today — the best possible reason not to commit their very own tyrannies on Palestinian land." These bursts of undigested opinion are a welcome change of pace from Saramago's novels, which, while far from apolitical, frequently mask their ideology in long, ornate, multi-page sentences, as well as tricks of logic and science.

Yet it's also delightful to see Saramago fall into some of the more familiar blogging habits: writing about stuff he's obviously just read about on the Internet minutes ago, as well as detailing the minutiae from his everyday life. In one memorable entry, he declares that Charlie Chaplin is at heart a tragedian, and that even his smile is both sad and menacing.

SARAMAGO cont'd on p. 14

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AUTHOR PROFILE

Writing the Dream



Jeff Crawford | PHOTO BY SAMANTHA PARKER

WITH THE PUBLISHING OF HIS NEW BOOK, TEACHER JEFF CRAWFORD IS LIVING THE DREAMS OF HIS LIFE

BY BECKY HALLIDAY

In a quiet corner of the West Edmonton Mall Chapters, left Crawford (a.k.a. author J.W. Crawford) describes the reoccurring childhood dream that inspired his young adult fantasy novel *Dreamshaper*.

In the middle of the night, a creature would pound through his bedroom door and dive over his head. Suddenly, he "would float up over top of me... out the door and down the hallway." The creature followed, so he forced himself to wake up. But when he got up, it reappeared, making him "wake up for real." The first instalment in a planned trilogy, *Dreamshaper* is aimed at ages nine and up and "definitely has a Goosebumps feel," Crawford. (He knows his audience: he teaches Grades 4 and 6 at Evergreen Elementary in Drayton Valley.) Although, he has never forced his students to read *Dreamshaper*, the library's copy is always out.

When he describes doing book signings and readings, Crawford, broad-shouldered and bald with a thick beard, exudes a 10-year-old's enthusiasm. He has been writing fantasy and horror stories since junior high and began *Dreamshaper* in university. Despite hearing that writing professionally was "a fool's dream," Crawford rewrote his manuscript five times while pursuing his teaching career. He was signed by a small agency which closed down. Undeterred, he found a small press in Texas: Black Rose Writing listed in *Writer's Market*. He sent in a query then the manuscript, and after waiting four months was offered a contract. Feeling that he had done his research - including investigating Print On Demand options - and without much spare time in his

schedule, Crawford signed. Black Rose released *Dreamshaper* last October.

That same month, the industry watchdogs at *WriterBeware.com* wrote a blog entry warning authors about "back-end vanity publishers," who recommend or require that an author purchase a certain quantity of his or her own books. The post singled out Black Rose and reported that it was now inserting a purchasing clause in its publishing contract. Since signing, Crawford has read the debate over Black Rose and talked to more experienced writers. He "understand[s] the vanity press labelling," but emphasizes that Black Rose - when he signed - never demanded that he purchase books. He bought two copies by choice and while Black Rose did "recommend" buying more, he has never done so and "was never pressured to." Industry stigma against vanity presses can cripple an author's chances at distribution, but Black Rose has a reputable distributor and sends promotional copies at no cost to Crawford. "I haven't paid a cent towards any of the actual printing process or publishing process," Crawford says, and to that end he is happy.

Crawford's positivity also comes from having realistic goals: seeing his first manuscript "in actual book form" is the culmination of one. "This [book] will likely stay more at the local level, which I'm fine with, because I'm having so much fun," he grins. Crawford exhibits a down-to-earth attitude towards his future projects as well. "Right now [writing is] a hobby until it becomes a career. I get to chase two passions. I get to be a teacher and I get to do some writing on the side." Crawford still wants to sell a manuscript to "a much more commercial publisher," but that will take more work. Still, "if you're not willing to chase a dream, there's no point in having it."

SARAMAGO (cont'd from p.13)

"[I] would look better on the face of Dracula. Were I a woman, I would flee a man who smiled at me that way." There are tempting hints of his novel-in-progress, which was published in Portugal last year as *Cain*, and even casual readers of Spanish and Portuguese literature will come away with a long list of new, Saramago-approved writers to check out.

On that note, let me pause for a second here and make the mandatory statement in praise of translation. It's very simple: most of the world's stories are not told in English, and without the diligence of people like Amanda Hopkinson and Daniel Hahn (who worked on this book), we would not have access to any of them. This is our loss, and it's a significant one.

More people ought to read books in translation, and more books ought to be translated.

In the end, does a year of Saramago's online musings add up to a book? I'm not so sure it does. While certainly enjoyable and provocative, I think I'd still rather have *The Notebook* in my laptop's bookmarks bar than sitting on my bookshelf. (This is, of course, again setting aside issues of translation - and it must be said that Hopkinson and Hahn do a far superior job than does Google Translate.)

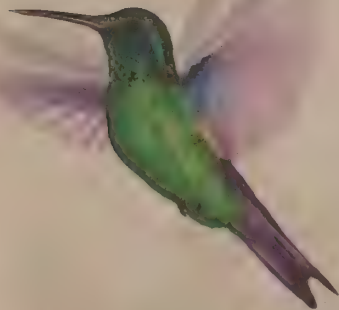
Instead, it may have a richer life as a book that's passed around between friends, instead of one that's habitually re-read by a single owner. It's a fate that a bibliophile like Saramago would no doubt appreciate of

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DRAMA • Review

Mother's Day

Kerry Washington (right) as Lucy in *Mother and Child* | PHOTO SUPPLIED

**TISSUES ARE A MUST
FOR RODRIGO GARCIA'S
LATEST THAT DEALS WITH
MOTHERS AND ADOPTION**

MOTHER AND CHILD

Directed by Rodrigo Garcia

Starring Annette Bening, Naomi Watts, Kerry

Washington, Jimmy Smits, Samuel L. Jackson and

David Ramsey

Opens June 4

★★★★☆

BY JOSH MARTELL

Like the title suggests, *Mother and Child* is about women and their relationships with motherhood and adoption.

And yes, ladies, you will cry. The lives of three women weave together throughout, and like other multi-arc films (*Crash*, *Babel*, etc.) three stories serendipitously come together after two hours of coincidence and near misses.

As a concept it's formulaic, but thankfully this film is saved from cliché by solid acting from a stacked cast.

Karen (Annette Bening) is especially memorable, playing a physical therapist with social inelegance bordering on viciousness. Having had a baby at 14, which she gave up in a closed adoption, Karen is made bitter by the 37 years she's spent missing the daughter she never knew.

That daughter is Elizabeth (Naomi Watts), a highly successful lawyer, but like her mother, totally devoid of any joy or spark in her life. We learn that she has such a low view of motherhood that she crossed the border into Mexico to illegally have her

tubes tied when she was a minor.

The two women lead parallel lives of dissatisfaction: Karen spurns the flirtations of her coworker (played by a chubby, graying Jimmy Smits) with comments almost unbelievably acidic. Elizabeth dispassionately seduces her boss—the perpetually badass Samuel L. Jackson showing his range as an elegant, bowtie-sporting professional—and then beds her married neighbor, using sex to fill the void of what is otherwise an empty life.

In a seemingly unrelated arc, Lucy (Kerry Washington) is trying to adopt a baby with her husband, who really wants a child of his own.

It's less important to absorb the nuances of the script than it is to watch Karen and Elizabeth compete for the title of "best slow-thaw." Both women transform from ice queens into warmer, happier people, thanks to the magic of having a good man enter their lives. Karen's about-face is so dramatic that it could have been incredulous had it not been for Bening's considerable acting chops.

While the story is melodramatic to the point of basically being a well-acted soap opera, there are some genuinely sweet and funny moments. Like the way Karen warms to her maid's daughter, or watching Lucy squirm as she is interrogated by a pregnant 20-year-old giving up her unborn son for adoption (sort of a reverse *Juno*).

It's safe to say that as a man I'm not the film's target audience. But looking at the balcony full of ruined mascara as the credits rolled, I knew that the film hit its mark.

SCI-FI • REVIEW

Poor Splice In A Storyline

SPLICE: A GENETIC MUTATION OF WHAT COULD HAVE BEEN AN INTERESTING LOOK AT GENETIC ENGINEERING

SPLICE

Directed by Vincenzo Natali. Starring Sarah Polley, Adrian Brody. Opens June 4.

Check listings
★☆☆☆☆

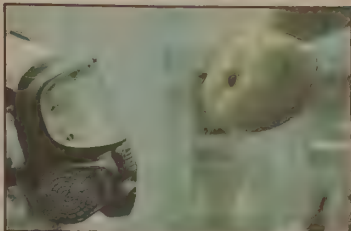
BY KATHLEEN BELL

It think science fiction is at its best when it takes a contemporary ethical issue, gives it a futuristic setting and comments on that specific problem from this shiny new context. From the future we can look back on the present without concerning ourselves with the high emotions that distract from the heart of the issue.

On the other hand, sci-fi is at its worst when it starts to hypothesize about problems that could, potentially, occur in the future and then begins to condemn humanity for mistakes it has yet to make. In these cases they use the semblance of science to create a fear of science. More often than not, it just ends up being ridiculous. And as you probably guessed from *Splice's* low star rating, director Vincenzo Natali's smutty take on genetic engineering falls into the latter.

Set in the near future, a super-cool scientific couple, Clive (Adrian Brody) and Elsa (Sarah Polley), have already created a pharmaceutical using new species, which happens to look like the tongue from those Coca-Colas ads. Bored by their latest genius, they want to move on to human engineering. After a tough night of pounding back the energy drinks some splendid scientific miracle happens and they have themselves the genetic material for a man-animal (or manimal).

The movie suggests that it's some kind of God complex that gets Clive



Obligatory 'look frightened at the cute, genetically altered animal' shot. PHOTOGRAPHED and Elsa to take the next step. Out those human feelings of betrayal and loathe they tell themselves that this Frankensteinian experiment could help cure cancer and other diseases. The speech that Polley delivers here about the potential benefits of their work is flippant and half-hearted. Building a manimal is not going to cure anything — just tell us you want to create superhumans. I would totally be on board with that.

Regardless they knock up their baby-making machine and out pops this perfect comic-book monster: on the first try it's got talons, a stinger kangaroo/horse legs, a prehensile tail — among other cool features — and if it hadn't acquired the creepy Freudian-stalker gene (exactly what animal did that trait come from? Vampires?) the stage would have been set for a sweet superhero series. I mean, yeah, I admit it, I want a prehensile tail. Doesn't everybody?

To be fair, Natali was clearly going for a horror edge in this film, but I gotta say, animals just aren't that scary, no matter the combination. Even the most fearsome predator in the animal world is opportunistic, not sinister. And because of this Natali delves into some disturbing family drama territory, relying on

Natali gives the she-beast a straight up Electro complex and with less build-up than the worst romantic comedy Clive's unzipping his jeans for some statutory rape and bestiality. Elsa walks in on them and then Natali clumsily avoids the most interesting conversation in the history of cinema — Clive trying to explain his way out of cheating on his gal with a teenaged manimal that's basically their daughter — by throwing in the old 'I'm too mad to talk about this line. And that's the tip of this fucked-up iceberg.

In the same way that a happy end can leave you with a pleasant buzz, this film will leave you feeling violated. If that's Natali's goal then he succeeded, but I can't say I understand the point of making any audience feel this way. It wasn't scary, nor was it a realistic or interesting discussion of the pitfalls of genetic engineering.

ENTERTAINMENT • NEWS STERLING NOMS PURE GOLD

The theatre season has wound down, and that means one thing for Edmontonian's play-ers: the Elizabeth Sterling Haynes Awards are close at hand.

On Monday Edmontonian's theatre community packed the swanky Hundred Bar and Kitchen with high hopes of making the nominee list. Of course not everyone walked away satisfied, but a quick glance at this year's hopefuls proves that Edmontonian's theatre scene is alive and well.

Fighting for top spot in the Outstanding Production of a Play are the Citadel's production of Michael Hayes's *Courageous*, Abnuth Theatre's *Ladies Who Lunch*, Shadow Theatre's *The Science of Disconnection*, and the FreeWill Players production of Shakespeare's *Titus Andronicus*.

Many productions roped in multiple nominees including live for The Old Trout Puppet

World's most elaborate cautionary tale *The Eagle*, *Adventures of Don Juan* that has Cameron Meyer in the running for Outstanding Set Design.

The Citadel's Sweeney Todd is looking at six possible wins including Don Horstberg for Outstanding Musical Director, and Theatre Network's *The Woman in Black* isn't far behind with five nominations including Outstanding Production of a Play, and Paul Bezare for Outstanding Set Design.

The Sterling Award gala will be held June 26 at the Mayfield Dinner Theatre (1615 109th Ave.)

For more info visit www.sterlingawards.com.

—Andrew Paul

VAN FOLKIN' MORRISON

Edmontonian's cherished live-in was originally (totally) replaced with being a pretty featureless line-up, the Edmontonian

Folk Music Festival comes out and totally resembles itself by landing Northern Irish legend Van Morrison to kick off the legendary weekend in August. Morrison will headline the Wednesday, Aug. 4, fundraiser, which last year was graced with Grammy-winning songwriters, Sarah McLachlan and Tracy Chapman and raised more than \$120,000 for the CFMF endowment fund.

Ben Harper and his relentless 7 who were originally slated for the Wednesday fundraiser, were bumped to Thursday evening — an evening mired out by the orchestra, Patrick Watson and the Wooden Arms, along with hip singer-songwriter Gord Downie.

Festival producer Terry Wickham expected tickets to fly out of the box office this year and he was right. Aside from individual weekend tickets and a few Van Morrison Wednesday fundraiser spots that will go on sale Friday, June 4 the fest is sold out.

—Curtis Wright



The Girl With The Dragon Tattoo

Nightly 8:45 & 9:30pm

SAT & SUNDAY
MADINES @ 2:00pm

RATED



Mother And Child

Nightly @ 6:50 & 9:30pm

SAT & SUNDAY
MADINES @ 2:30pm

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BENING IS AT HER ROLLING BEST."

—Peter Travers, ROLLING STONE

"WICKEDLY ENTERTAINING!"
BEAUTIFULLY ACTED ENSEMBLE. NAOMI WATTS
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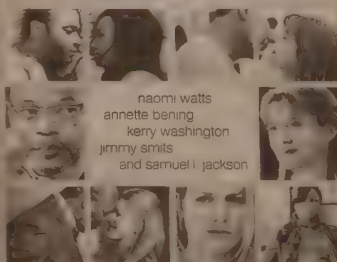
Mary Pols, TIME MAGAZINE



(HIGHEST RATING)

**"A FLAWLESS FILM. POTENT, POIGNANT
AND BEAUTIFULLY CALIBRATED."**

—Rex Reed, NEW YORK OBSERVER



mother and child
written and directed by rodrigo garcia

SONY PICTURES CLASSICS PRESENTS A ROYAL POWERHOUSE ENTERTAINMENT PRODUCTION A MCA/SONY PICTURES PRESENTATION NAOMI WATTS ANNETTE BENING
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PRODUCTION DESIGNER: JESSICA L. HARRIS
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EXCLUSIVE EXHIBITION BEGINS TOMORROW PRINCESS THEATRE
MCA/SONY PICTURES PRESENTS

NEW THIS WEEK

MOTHER AND CHILD

Three women all experience adoption from a different angle. One gave up her daughter at the age of 14, one was adopted as a child and is now a bright, but lonely woman and the third is attempting to adopt her husband. Review on p. 16

★★★★

GET HIM TO THE GREEK

An ambitious intern is responsible for escorting a rock god from Los Angeles to L.A.'s Greek Theatre where his tour kicks off. But the musician's on his own mission to find the meaning of life and his true love, while keeping the party going along the way.

SPICE

Two young, rebellious scientists defy legal and ethical boundaries and splice together human and animal DNA. The deformed female infant grows into a weired creature who's bond with her creators turns deadly. Review on p. 17

★★★★

KILLERS

Asshcn Kutcher and Katharine Heigl star as a loving young couple who learn herein have been hired to kill them. The assassins have been stalking them for years and could be anyone from friends and family to neighbors, sending the couple on the run.

MARMAIDUE

From the famed comic strip enjoyed by generations comes the lovable, goateed Great Dane Marmaduke who moves with his family to suburban California where he struggles to fit in with the other four-legged residents while pursuing a love interest.

ALSO PLAYING

DREAMSPEAKERS FILM FESTIVAL

Aboriginal people called film making speaking your dreams and this festival celebrates and exposes these talents to the mainstream public. Films are screening through June 5 and full information can be found at www.metrocinema.org.

MAD'S LAST DANCER

Based on his autobiography, U2's Bono is chosen to leave his peasant family to become a great classical dancer. But the dream comes with struggles to emerge from Bono's great vision, to overcome physical limitations and his uncertain future in the west.

★★★★

BABIES

From Africa to Asia to America, Babies follows four little ones from their birth to first steps, exploring the differences in environment while demonstrating the universal power to provide warmth.

★★★★

PRINCE OF PERSIA: THE SANDS OF TIME

Based on the video game, an adventurous prince in medieval Persia teams up with a rival princess to stop a dangerous sandstorm from destroying his kingdom and return the sands of time to their hourglass.

SEX AND THE CITY 2

The girls, the glamorous game and fabulous shoes are back, but the sequel to the exploded television series follows the four women and usual crew of characters transported from their Manhattan home to Abu Dhabi.

SHRIMP FOREVER AFTER

Bored with domestic life, Shark makes a bet with Rumpelstiltskin to adventure in a wizard land. But realizing he was duped, he must fight to restore his world.

SHOWTIMES June 4 - June 10, 2010

GRANDIN

GRANDIN MAUL & THE SECRET OF THE BEASTS

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JENNY WHITELEY

Forgive Or Forget
(Red Line Music)

★★★★☆

I'm always frustrated when a record is finished before I've drained my coffee. I rarely feel like I know a musician from a scant forty all music. Jenny Whiteley's latest album serves as reminder that quality is worth more than quantity. The 10 tracks on *Forgive Or Forget* finish pretty quickly and I'd like to hear more, but her sincere storytelling across stirring roots melodies delivers the full package. With four years since her last release, *Forgive Or Forget* draws on a rich well of love won and lost. It's also the product of skilled musicians whose guitars and backing vocals weave a framework that opens up Whiteley's poignant tunes. I loved her

upbeat determination on "Slack." Whiteley's groundbreaking honesty on "Day Without Words" is haunting, as she recounts that, "to beat the blues / I've worn out my shoes." A road well travelled.

JEN HOYER



QUASAR, QUATUOR DE SAXOPHONES

Mieux Des Vents
(di)

★★★★★

Montreal's Quasar Sax Quartet is a magnificent ensemble. What you get here is what you hear: technical mastery and love of the music itself uncompromising, no flinches, no gimmicks. Long sections sound like well-organized noise, especially in the fantastic opening title track by Luc Marcel, on which the four musicians produce busy, like-expressive vocalizations indicating their total identification with the score and involvement in the performing process. Very cool. Other highlights include the ultra-expressive "Gara" (the word means "spade" in Polish and Russian) by Wolf Edwards, the marvellous "Pulau Deporte" by the late Canadian master Claude Vivier (1948-83) and the absolutely fascinating "Le Chant de l'Inaudible" by Jean-François Laporte, in which the composer explores the almost inaudible sounds (breaths, breaths) which lie on the outskirts of the traditional sound inventory. Irresistible.

PIOTR GRELLA-MOZEJO



BLACK FRANCIS

Nonstoporotik
(Cooking Vinyl)

★★★★★

More perfect songs to make our imperfect lives seem perfect. On par, this album sounds like it was written yesterday afternoon and recorded last night before the feeling was gone. It feels similar to the C's timeless *Days in the Sansele* as possible demos for the even more timeless first Frank Black self-titled album. The refreshing rock a roll of "Lake of Sin," "Six Legged Man" and cover of "Wheels" offsets the patient palatial detours of "Rabbis" and the title track. Unforgettable keyboard arrangements, stabbing guitar lines, conven and cabaret melodies as well as new variations all accompany a great balance of raw, full production. Applying ratings to any adventurous and earnest music is foul, but if 2008's *Sin Frags* EP was a 5/5 then, this one is close behind, only because EPs are a perfect quick shot in the arm and this brandy is for sipping... the whole bottle.

PAUL COUTTS



JONISI

Go
(Bill Records/Patchwork)

★★★★★

Go is the second album from Sigur Ros frontman Jonisi (Jon Pór Bergsson). Accompanied by Jonisi's ethereal composition and Icelandic falsetto, *Go* focuses on arrangements from classical composer Nico Muhly (with the signature Sigur Ros feel). An album with eclectic textures, there is a prevalent heartbreak to almost every song. "Go" is a song you have to immediately listen to twice and could be the soundtrack for an end trip to candy mountain. Rich with texture and aural journeys, "Grow Tall Fall" is a bittersweet recollection of something lost or about to become lost. The mixture of Icelandic and English lyrics is a wonderful touch as the vocals leave you somewhat haunted. The album ends with "Hengils," a somber song that makes you want to go on a long drive, look out the rainy windows and dream. Go is the embodiment of feeling without being too sappy or sad.

TRENT WILKE



HARLEM

Hippies
(Nectar Records)

★★★★★

For indie rock followers, Austin's SXSW festival has become synonymous with the hazy, distorted soundscapes of young rockers. So it's interesting that a young three-piece outfit from Austin is dismissing the musical paradigm their hometown is known for. Hippies, Harlem's second full-length and first release on Nectar Records, is a breakthrough for the Austin music scene marked by a confidence in the rejection of the sounds of their contemporaries. Rather than drowning their music in guitar distortion, something often done to conceal a young band's inexperience, Harlem brings their melodies to the forefront. Their raw, minimalist perspective towards indie rock allows for engaging guitar hooks, while a two vocal dynamic creates tension by alternating through themes of assuredness and anxiety. Harlem is shifting popular perceptions of Austin indie rock, and from what is heard on Hippies, are having fun in the process.

MATT HIRSH

LISTEN • BY FISH GRIWKOWSKY

UFFIE

SEX DREAMS AND DENIM JEANS

If we were to consider only Uffie's slack interweb hit "Pop the Glock," I'd say keep moving. But this electro-rap album is one of the freshest sounding things in the universe of beaches right now. It's incredibly sexy, plays with more digital randomness than Niki and ex-plodes with the 22-year-old's anti-woman personality. She barks, "I got it now beats / I'm an entertainer not a lyricist. / I'm so far from all you cats out there, if I get popular I know that ain't fast."

How refreshing is humility? She also endears my claims to be the "least annoying girl in show business" between numbers about Sean, fame and having fun. As burnout as "N.Y. Can Kiss" is — a song about her ex — Uffie's *Can Kiss* is the little sweetheart we find on "Gave It Away," which sounds like it's sung by a runaway with her little brother, riding from railway cars. Everything is on a bed of truly invigorating electronics, with help from France's Mr. Oizo her longtime co-perpetrator, "Dirtclutz," which urbanizes a SoundStream riffed on from the first Eurythmics album. It is an ecstatic, soaring masterpiece.

I fucking love love love this song: rapping through the stratosphere as Uffie utters, "Don't worry if I write rhymes, I write checks." You can save on your coke bills playing this one over and over. Guest rappers N.E.R.D.'s Pharrell Williams and Mattie Seale, bust it up with Madonna's home Mirvins on "Illusion of Love," which swaggers and sure, could close out a remastered Roddy Horn. Born American, raised Parisian, Uffie's Euro frankness is irreducibly, likeably, and these beats are sorely. To really dig summer, this needs it: be dripping out your ears.

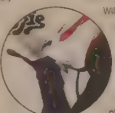
★★★★★

VARIOUS CLASSIC COUNTRY ARTISTS

GOOD OL' NASHVILLE

Not that I'd actually suggest you shootlift but if you grab Starbucks' excellent country compilation, whose range stretches no further than the space between Hank Williams, Patsy Cline and George Jones, well, those diligently pouring coffee have admitted no one pays for CDs. The collection isn't so much clever as it is entirely functional: in painting a picture of what country used to be before the grand, sometimes tedious wringing match over what it is today. Lefty Frizzell's "Long Black Veil," Alan Shepard's "A Scattered Mind" and Uffie's relatively posy "Sweetness, Hallelujah" are here. As always, superb packaging and liner notes from the world-dominating friends at Starbucks. OK, okay for it as spoiled downloaders.

★★★★★



OLD SCHOOL

AEROSMITH ROCKS (1976)

I'm driving again fast, which means a re-acquaintance with wheel-grip ping-pong and roll anthems like "Back in the Saddle," fat with Joe Perry's tremendous string bass. As important as an earlier song like "Dream On" is all the Aerosmith canon, this album's "Last Child" with its refrain, "hoochie sweetie home" is just as tectonic. Then we really get rocking on "Rats in the Cellar" and the Cheap Trickish "Luck and a Promise." "Nobody's Fault" hits an amazing wall of sound in its climax, while Steven Tyler was busy inspiring a whole wave of hair metal that would trill through soon enough. Raw, simple rock through and through. Marvellous.

★★★★★

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HIP HOP / PREVIEW

Forged In The Fiery Furnace

SHAD AIMS TO INSPIRE AND GUIDE HIS LISTENERS ON THEIR PERSONAL JOURNEY FOR SELF-DISCOVERY

SHAD

W/ Grand Analog
Brux Bar & Grill
June 7, 8 p.m.

BY KYLE MULLIN

It was the fiery furnace that sparked some of Shad's best rhymes.

The Biblical tale of a few men strong enough to not surrender their values in favour of false idols, to stay faithful enough to walk through the flames they were condemned to, compelled the young rapper's parents to name their boy Shadrach, after one of those Old Testament icons. And as their son grew into a man, he hoped his own hip-hop parables could hold the power to provide the same kind of inspiration.

"It always seemed like a deliberate choice that my parents made. I thought a lot about that intention, what they were hoping for me," says Shad, who will detail that story with his new song "A Good Name," along with several other cuts from his latest album *TSOL*, at the Brux on Monday. "I don't think they were trying to hold me accountable or apply any pressure by naming me Shadrach. It was more inspirational than anything."

He spends the last verses of "A Good Name," exploring the story behind Kabongo, a last name passed down from one generation to his Rwandan family — the next as they

worked to live in a nation that has made an art form of enduring.

"I wanted to reflect on the vibrancy in Rwanda, something that gets underplayed too much," he says of how his homeland has recovered and thrived after genocide (Shad's parents are Rwandan, but they moved to Kenya before he was born and then migrated to London Ontario, where they raised him). "Seeing people move on from events we can't even begin to get our heads around, seeing how [the Rwandan] economy grew in the last 10 years is incredible."

That idea of persevering from searing struggles isn't just littered throughout Shad's lyrics, it's a philosophy he lives by — even when he's inflicting that notoriety friction on himself, like in his new song "Telephone," where he rhymes about being a "bad boyfriend and a worse ex, put God first and her next."

"That's not about religion getting between me and a girl, it's about putting values of love and truth first above everything," he says.

But as he writes those songs and sits through his far corners of his soul, Shad finds his lyrics become less and less of a proper symbol for anything he's striving for. Take the title of his new album, *TSOL* — those letters don't stand for anything because the more he plays with words, the lower he finds their stature to be.

"I chose it because I liked how it sounds," he says of the title. "That's what music's all about because words are insufficient sometimes at expressing the depth of who we are."



Shad is a lyrical rock. PHOTO SUPPLIED

At best he hopes his songs will help inspire and guide his fans along that journey of self discovery and self proficiency.

"Inspiration is a matter of respecting your audience, about not just trying to get a buck out of them but giving them something worthwhile," he says of his carefully written rhymes. "And even if my songs inspire you in a way that's completely unrelated to the lyrics, then I'm grateful to be a part of that too. You never know how your music will affect people, but you hope that it affects them in whatever way it needs to."

INDIE ROCK / PREVIEW

All Together In Spirit

TITLE OF NEW PORNOGRAPHER'S LATEST DISC TOGETHER NOT INDICATIVE OF ITS RECORDING PROCESS

THE NEW PORNOGRAPHERS

W/ The Mountain Goats
Edmonton Event Centre
June 9, 7 p.m.

BY ALEXANDRA KRESS

The name of The New Pornographers' latest release, *Together*, seems a tad paradoxical according to keyboardist and vocalist Kathryn Calder.

It's only contradictory in the sense that Calder and her band mates weren't exactly "together" when they recorded the new album. The ensemble project established in 1997 is another home to Calder and at least seven other multi-tasking members. She is also a member of Vancouver's indie pop band Inimaculate Ma-



The New Pornographers can rock out, but can they land a triple lat? PHOTO SUPPLIED

chine.

Recording for an ensemble is often impossible to coordinate with various touring schedules and creative endeavours, so it's logical for the process to be done separately.

"Everybody flew in at different points," Calder says. "I flew in and I had never heard the songs before. The demos were already started and

a little bit fleshed out, how they can be. I came in cold and just sat there for three days with Carl and I just came up with parts. We'd be just kind of playing along and I'd go 'how 'bout this?' and he'd go 'yeah, I like what you're doing there.' We recorded everything that I did and then we sort of narrowed it down."

STORY CONT'D ON P. 22

INDIE ROCK • PREVIEW

Lucky, Lions And Lightfoot



Note to Band: Someone should dress as a lion or a sheep next time. | PHOTO SUPPLIED

BARGAIN-BIN BEER AND HIGH SCHOOL LIFE PLAY HEAVILY INTO LIONS FOR SHEEP'S NEW ALBUM NOSTALGIA

LIONS FOR SHEEP

Drugg Hovey and Steam Engine
Power Shop (1055 82nd Ave.)
Friday, June 4, 8 p.m.

BY THOMAS PATRICK PRINGLE

Lions For Sheep are creating their own history by championing their nostalgia.

While they may only be a couple years out of high school, the St. Albert quintet have become familiar faces in the local circuit by playing shows with a variety of hometown heroes as well as an Olympic Torch relay party in January. Now these young lions are ready to release their second album: the aptly titled *Nostalgia*. But what could have these guys so melancholic so early in life?

"The nostalgic part comes from writing songs while we were in high school that were about high school about your surroundings, girl friends," guitarist and vocalist Erik Grice says. "You always have that clutch on your past."

The band's sound enters some- where between Bruce Springsteen's "Glorious Days" sentimentality and the most Canadian aspects of Lightfoot. Citing both artists as major inspirations for LFS, Grice explains that while both approach blue-collar storytelling, "the difference, lies [in Lightfoot] reaching out to the people of the Prairies and that Canadian integrity."

That certain Canadian effort is central to Grice's work. "I wrote 'Highway to Canada' when our bass player Todd took a road trip ... it's about him not getting lost and making his way home," Grice says. "There's a song on the new album about the Sturgeon River ... at the end of the week you're just going to be parrying by the side of the river."

It's in the band's youthful approach to Canadian rock that they really find their charm. The marriage of national heritage with teenage sentiment manages to open the same old wounds that the "Log

Driver's Waltz" might, but outdoors and with a six pack in hand.

Grice is the first to admit that the band's motto in the beginning was "Spending more money on beer than on gas" and listed under their primary influences on their Myspace page is bargain-bin beer Lucky Lager.

"That was our band beer of choice, after and during every show," Grice laughs. "That's a nostalgic thing for us, we used to go out to Camrose to play shows and all the kids out there who were drinking underage would drink Lucky because it was so cheap."

The cheap beer, small-town hall show is precisely what *Nostalgia* conjures up in its youthful, revival

ist esthetic. "[Our songs] remind [listeners] of some of the things we used to listen to ... that it might sound like some of their favourite records" Grice says. "Take them back to the first time they heard 'Shine a Light' or 'The Last Waltz.'"

The Lions For Sheep dynamic is a tradeoff between the memories of these young men, the music they make, and how these two features affect each other.

"There's vintage aspects to our music, but they take shape around what we're doing," Grice says. While LFS might be exorcising their own teenage demons, expect a couple ghosts of your own in the process.

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MUSIC • REVIEW

Don't Break Eye Contact

CHRISTIAN HANSEN AND
THE AUTISTICS' LATEST E.P.,
SWANS, IS AN EXERCISE IN
SUBVERSION

CHRISTIAN HANSEN AND THE AUTISTICS
w/Robert Ploner and Orogen Boats
Avenue Theatre
Friday June 4, 7pm

BY ROBIN SCHROFFE

Two years into it, Edmonton's Christian Hansen and the Autistics have mastered the art of cloaking smart, heavy lyrics that tell a story in mindlessly fun '80s-inspired keyboard-heavy pop music made to dance and sing along to.

It's quite an accomplishment — how else would a song about a man so dissatisfied with life that masochism becomes his only means of escape make it into regular rotation on a mainstream radio station?

For Christian Hansen, Molly Flood, Scott Shepley and Ava Jane Markus, the pair of couples that make up the Autistics, this little bit of subversion is pretty satisfying.

"I'm so happy it's on the radio," Shepley says over creamy Sunday morning cappuccinos.

There's a reason for the sharp juxtaposition between content and style, which isn't readily apparent without a careful listen. "Something I think is kind of interesting is when you have a song that has a pop structure, and really great melodies but the lyrics are about something bigger, something that really has weight to it," Hansen says.

Flood agrees. "Some of the junk they play on radio, they're saying really explicit things but they're really saying nothing. It's way more scary



Christian Hansen and the Autistics have a few cards up their sleeve. PHOTO SUPPLIED

to say something about, we're going through this issue together."

With the unveiling of their latest, the Swans E.P., on June 4 at a rare all-ages show, there'll be four more dance-tale tales to slot in beside 2009 debut *Power Leopard*.

The band's focus on storytelling is only natural, considering the members' collective and extensive background in theatre. These dramatic roots also provide the basis for the Autistics' well-thought-out, self-described "in-your-face" live show, which Hansen summarizes in one of those facial expressions worth a thousand words.

For us the performance is the first thing, Hansen says. "Our live setup is very simple. There's nothing to take our attention away from really giving it."

"We make eye contact," Markus adds. "We don't face our backs to the audience."

Finishes Hansen, "We don't really take ourselves very seriously and

there's kind of an intrinsic sense of humour and sense of play in the music and in the stage show."

But as with anything else, not everyone gets it: a recent warm-up gig in Kamloops for a cover band called — yes — Spandau seemed to threaten the masculinity of at least one of the chicken-wing devouring sports bar patrons, who had a few high-school caliber words to shoot at the band. It happens, though, especially when people aren't willing to look deeper than face value.

"People would see us live and think, 'Those guys are idiots. They're just dancing around. They don't have a drummer, there's no guitar. What are they doing up there?' I think there's a depth to what we're doing and the stories that we're telling. It isn't fluff. But we can be written off as fluff when people look on the surface," Hansen says.

Flood adds, "That's how you fly under the radar."

STORY (cont'd from p. 20)

Calder recalls a moment in Old Soul Studios in Catskill, N.Y., where she recorded her pieces for *Together*. "I had a million keyboards," she says. "We walked in and it was just all keyboards around the room. That was kind of amazing because I had never really done that at a studio before. We're usually using technology to create these crazy sounds, but here was a room full of keyboards."

Calder says she was inspired to record organically because it's much more stimulating to actually record with an instrument rather than on a computer. As a result, she opened a creative flow for a part at the end of the track "Silver Lenny Dollar."

"I had to do this crazy jazz piano thing at the end, and I channelled David Bowie's 'Aladdinane.' It's got some pretty crazy piano on it that I've always loved. So that took a while, and I thought 'I gotta be

crazy — how am I gonna do that?'"

Calder is a "huge fan" of the guest artists on the album, although she didn't physically collaborate with any of them during the recording. There are contributions from Tim's Zach Condon, Annie Clark aka St. Vincent, Okkervil River's Will Sheff and the horn players from soul/funk revivalist group Sharon Jones & the Dap-Kings.

On comparing the sound of *Together* to the sound of the last record released in 2007, *Challengers*, Calder says she feels there was a combination of many different elements and that they took "a bunch of things from the previous record and amalgamated it into this one record."

Calder has been on tour since early May with The New Pornographers. They played the Sasquatch Music Festival in George, Wash., and Paris, Barcelona and Amsterdam before that. In Amsterdam, they went to

the Anne Frank house which Calder described as "depressing and inspirational" and saw the Van Gogh museum.

After a couple of other Canadian dates, The New Pornographers will stop in Edmonton, her one-time home where she recalls being a young girl and observing the accident wreckage of the Mindbender rollercoaster in West Edmonton Mall. She also remembers body surfing a few years ago in the wave pool at West Edmonton Mall's waterpark with drummer Kurt Dahlke.

"I loved it," she says. "A good wave pool is hard to come by."

After a stop here, The New Pornographers will head to Vancouver for a hometown show (almost all the members are from Vancouver, Calder is from Victoria).

"We have a lot of friends in the city. Backstage is a bit of a crazy time there are just people everywhere."

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**MORRISON TAKES GALLAGHER
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 CATCH PRINT OVERSEAS**

The city was pulsing with top-notch musical mayhem last week, from the Sadies to the Buzzcocks to a big Saturday night at the Pawn Shop.

The scent of Calgary was heavily in the air in the old stripper space as Chris Vail's Key to the City barked us with songs about monsters and was in charge of the noxious hyperactivity of an overzealous smoke machine.

As always, K2HC shot out an thematic Vail Halen tunes from Vail's serried past, an operating method Paul James Coutts + Cowie steered from in the three-piece, barely touching the efforts from his thunderous Twin Fangs days in favour of the new. Perfectionist Coutts seemed a little frustrated this time, but his songs as ever are underpinned with a poetic savagery unmatched in Edmonton rock. Love that line, "You're on the wrong side of the ground."

Doho Workhorse, the headlines, I must admit I simply have not and do not "get." Essentially the Dudes left neutered and un-sewed whumpung on the floor, this band is the only thing on the planet that makes me want to listen to modern U2 albums as antidote. How many musicians does it take to tick Timberlake into her mushroom bed?

Objectively, some girls like Doho, let's admit this — though one girlfriend asked, "Like, where's the cock?" Jeex, I hope she was talking about the band.

VAN THE MAN

I do so love the Irish. And now it is time to howl and congregate Terry Wickham for pulling in Van Morrison into the Wednesday night endowment concert after extended negotiations, making this quite seriously the best folk fest lineup going in I can remember, delicious with country pop. South American spice, strong local and historical highlights.

You can call the folk fest office at 780-429-1999 starting Friday morning at 9 a.m. for \$89 adult Van Morrison tickets if you haven't already done so at the cheaper rate already available to weekend passholders. Youth tickets for VM are only \$40 as of tomorrow's release, which is a nice touch — get the kids, y'know?

The show is, again, Wednesday night, Aug. 4, and I can already hear that grand, meowing voice coasting the hill. Great job!

BLUES ON TRACK

A quick note: Rusty Read and some business partners are re-opening a renovated Inglewood Pub at 12402 118th Ave. as Rusty Read's House of Blues. The grand opening is Friday, June 11, and represents a community blues alternative in the northwest.

Read summons a familiar blues refrain: "We're trying to pick up where the Sidetrack left off. After the demise of the Track, a lot of things disappeared from Edmonton. We're going for a five- spoon menu, where you can have a nice bottle of wine and a

perfect steak — what we have now in town is pickled eggs and hotdog, you know? So fine wines, designer beers and all kinds of music except jazz," he laughs. Sorry, jazzboos, you guys already have the Yardbird.

more on confirmed acts as it comes in.

INTERNATIONAL MUSIC

If you missed it, Ten Second Epic was in epic metal mag KERRANG!

store. We're as old-fashioned as it gets, he laughs under the watchful eye of velvet Elvis. Freecloud, my personal source of 51 K-Tel jingles records from the 80s — is always the best place to find ridiculous vi-

OBJECTIVELY, SOME GIRLS LIKE DOJO. LET'S ADMIT THIS — THOUGH ONE GIRLFRIEND ASKED, "LIKE WHERE'S THE COCK?" JEEX, I HOPE SHE WAS TALKING ABOUT THE BAND....

While the Sidetrack had a capacity over 300, RRShoB is a 150 though they might move the stage back for an extra 50 or so after some time. Read will be playing the opening weekend and booking shows

last month to promote their UK tour. The article's band photo was shot at Richard Bomber Luskko's Freecloud Records downtown. Sandy called me up and said they wanted to shoot it in an old-fashioned record

store. We're as old-fashioned as it gets, he laughs under the watchful eye of velvet Elvis. Freecloud, my personal source of 51 K-Tel jingles records from the 80s — is always the best place to find ridiculous vi-

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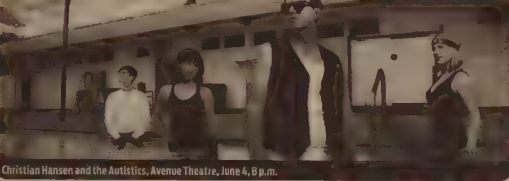
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Christian Hansen and the Autistics, Avenue Theatre, June 4, 8 p.m.

JUNE 6

theatre

THEATRE *Seasons* in the capital city is nearing its end. Joining us with a smorgasbord of summer festivals in its wake. Catch the Vancouver's latest theatrical offering before it too bids farewell on June 13. *Vancouver Theatre*, 7:30 p.m.

JUNE 7

laugh

LAUGH *WIT OR MISS AMATEUR NIGHT* Success or failure? Glory or humiliation? The thrill of victory or the painful, painful agony of defeat? Only time will tell. *The Comic Strip*, 8 p.m.

JUNE 8

music

MUSIC *WIT OR MISS AMATEUR NIGHT* Success or failure? Glory or humiliation? The thrill of victory or the painful, painful agony of defeat? Only time will tell. *The Comic Strip*, 8 p.m.

JUNE 9

voice

VOICE *WIT OR MISS AMATEUR NIGHT* Success or failure? Glory or humiliation? The thrill of victory or the painful, painful agony of defeat? Only time will tell. *The Comic Strip*, 8 p.m.

JUNE 10

drag

DRAG *WIT OR MISS AMATEUR NIGHT* Success or failure? Glory or humiliation? The thrill of victory or the painful, painful agony of defeat? Only time will tell. *The Comic Strip*, 8 p.m.

JUNE 11

music

MUSIC *WIT OR MISS AMATEUR NIGHT* Success or failure? Glory or humiliation? The thrill of victory or the painful, painful agony of defeat? Only time will tell. *The Comic Strip*, 8 p.m.

JUNE 12

theatre

THEATRE *Seasons* in the capital city is nearing its end. Joining us with a smorgasbord of summer festivals in its wake. Catch the Vancouver's latest theatrical offering before it too bids farewell on June 13. *Vancouver Theatre*, 7:30 p.m.

LIVE MUSIC THURSDAY

Live Music

DRUMS *THE DRUMS* 10:30 ASPER AVE. *Drummers* 10:30 p.m.
LISA & GORD *EARTH CAFE* 9:00-10:30 p.m.
PETER BELLE *THE GRILL* 10:30-11:30 p.m.
UNUS *CONVENT SINGING COMPETITION* 10:30-11:30 p.m.

Dis/Club Nights

DIS/CLUB *THE GRILL* 10:30-11:30 p.m.
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LIVE MUSIC

Live Music

THE ALBERTA PLAYBOYS *COCKTAIL* 10:30-11:30 p.m.
ADRIAN TRAVAGLIA *CONVENT SINGING COMPETITION* 10:30-11:30 p.m.
ADRIAN TRAVAGLIA *CONVENT SINGING COMPETITION* 10:30-11:30 p.m.

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LIVE MUSIC

Live Music

THE ALBERTA PLAYBOYS *COCKTAIL* 10:30-11:30 p.m.
ADRIAN TRAVAGLIA *CONVENT SINGING COMPETITION* 10:30-11:30 p.m.
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CANADIAN MENTAL HEALTH ASSOCIATION (CMHA)
MENTAL HEALTH ASSOCIATION, 8800, 100-11 ST. ST. BINKLEY
Weekly drop-in support group, Wed. 6:30 p.m. to 8:00 p.m.
FAMILY SUPPORT PROGRAM (HALL) (COURT BUILDING)
8800, 100-11 ST. ST. BINKLEY A group for individuals willing to
learn about supporting someone with mental illness.
6:30 p.m.
FOOD ADDICTS ST. LUKES' ANGLICAN CHURCH, 844-95
AVE. A free weekly program for anyone suffering from
eating disorders, overeating, and food obsession. Tue. 7 p.m.
Info: 465-2010/465-8079
ORGANIZATION FOR BIPOLAR AFFECTIVE DISORDERS
SOCIETY/PSYCHIASTRY SOCIETY OF ALBERTA, 4332, 1052-100 AVE.
Tue. 7 p.m. Info: 452-4561
OVERSEAS ANONYMOUS ALCOHOLISM HOSPITAL
1052-100 AVE. Weekly support meetings. Sat. 11 a.m. Info:
432-2543
TORRETT SYNDROME ACADEMY OF KING EDWARD
1052-100 AVE. A support group for parents. Wed. 7 p.m. Info:
1-866-824-1994

LEARNING

**ARGENTINE TANGO CLASSES WITH CRISTINA &
VICENTE** ORANGE HALL, 1035-84 AVE. Beginning, Tue. 8:30
a.m. Intermediate/advanced, 7:30 p.m. Info: 455-2925
AWAKENING THE RIVER OF YOUR HEARTSOUNDING
PERCUSSION STUDIO, 722-100 AVE. Vocal improvisation with
Marino. Fri. Mon. 7 p.m. Info: 455-2925
CARROT WRITERS' CIRCLE CARROT COMMUNITY ARTS
COFFEE HOUSE, 935-110 AVE. A circle to generate ideas and
write. Last Sat. of every month is a critique circle. 7 p.m.
COMEDY WORKSHOPS THE LAKEUR SHOP, 2ND FLOOR,

ALSO WHITE AVE. With professional headline. Tue. 8:00
p.m. Info: 455-1010
CONVERSATION CIRCLE ST. ALBERT PUBLIC LIBRARY, 5
ST. ALBERT ST. ST. ALBERT A drop-in for anyone that wants
to practice English conversation skills. For 3-30 yrs. Info:
454-7193
EDMONTON'S BRUNALM TOASTMASTERS' CLUB
CAMPO ST. BEAR & BAKER MARIANNE-GARDNER ST. 10 p.m.
22 (Weeks conversation, improvisation, and public speaking
skills in both English and French. Tue. 7 p.m. 3-22. Pastern
McMahon. Info: 476-6961
FACILITATED DRUM CIRCLES DANCE PERCUSSION STUDIO,
722-100 AVE. Learn traditional West African hand drum-
ming. Tue. 7 p.m. Info: 455-2925
FERTILITY AWARENESS CHARTING CIRCLE BLOOD, 1052
100 AVE. An information session on reproductive
health through all stages of a woman's life. Wed. 6:30 p.m.
Info: www.fertilityawarenesschartingcircle.com
HEART DANCE WESTERN JAZZ/STYLISH DANCE, 1040-100 AVE.
Exploring ethnic expression of the body through dance.
Wed. 7:30 p.m. Info: 455-2925
LATIN NIGHT FUNKY BOOGIE, 1024 WHITE AVE. Dance
lessons. Wed. 9 p.m. Info: 431-9026
LEARN MORRIS DANCE VANCE & VANCE/HILL/CLIFFORD PLE,
100 AVE. Free lessons. Sat. 10 a.m. Info: 475-9255
MARIMBA LESSONS DANCE PERCUSSION STUDIO, 722-100 AVE.
Info: 7 p.m. Info: 455-2925
PERCUSSION CLASSES SANTANA KAGHAN/DOBBERT
THEATRE, 1035-84 AVE. Mon. and Tue. 7 p.m. Info: 460-1554
OLD TIME FIDDLE JAM/ALFRED/ANTHONY COMMUNITY
HALL, 1080-57 AVE. Free fiddle lessons. Mon. 7 p.m. Info:
454-7193
RAISING COMPOSTED TERRAZZES EDUCATION PUBLIC

LIBRARY, 601 WEST HICKORY CENTRE, 221-46 ST. JIM
For projects and positive learning. 5:30 p.m.
RESUME BUILDING AND CRITIQUE STANLEY A. MILLER
LIBRARY, 818 WILSON DRIVE/100, JUN 3 For ages
16-24. 4 p.m.
SINGING CLASS AT SUGAR FOOT STEWART/DOUGLAS HALL,
1025-84 AVE. Beginner lessons followed by dance. Sat.
8 p.m.
TANGO CLASSES ORANGE HALL, 1035-84 AVE. Tue. 7:30
p.m. Info: 475-8571
TOURS FOR TOTS ART GALLERY OF ALBERTA, 818
WILSON DRIVE/100. Drop-in art classes for families and
children ages three to five. 10 a.m.
TRANQUILITY MEDITATION AND CHEERZIES
PRACTICE KARMA DASHING, 1052-100 AVE. 10 a.m. to 12 p.m.
with Ann Kuznetsov. Wed. 7 p.m. Sun. 10 a.m. Info: 633-0370/www.
karmadash.com
TRICK GAMES SERIES STANLEY A. MILLER LIBRARY, 818
WILSON DRIVE/100. Sat. 10 a.m. to 12 p.m. series that
invites participants to step behind the yellow tape and join
specimens in cornstarch lessons. Sat. 2 p.m.
WITH A LATIN TWIN ENCORE CLUB, 918-918 ST. JIM
to 818 S. 14th. Dance lessons. Tue. 9 p.m.
YOUTH IMPROV CLASSES STANLEY A. MILLER LIBRARY,
818 WILSON DRIVE/100. Sat. 10 a.m. Presented by the
Edmonton Public Library and Read Free Theatre. Tue. 7 p.m.
"SALA ROCK THURSDAYS ON THE ROCK" 1040 ASPER
AVE. Dance lessons. Dance Sabas. Sat. 8 p.m. Info: 455-2925

QUEER

BISexual WOMEN'S GOLF GROUP VARIOUS LOCATIONS
A social group for bi-women and bisexual women.
Every second Tue. 10 a.m. to 12 p.m. Info: www.queergolf.com

www.queergolf.com/2010/06/01
BOOK WOMEN'S BOOK CLUB SECOND FLOOR, 1025-84 ASPER
AVE. Wed. 7:30 p.m. Info: bookwomen@edmonton.ca
COFFEE & OPEN MIC NIGHT PROCE, 1040-110 AVE.
Sat. 4 p.m. Info: 468-3234
CONCELLING PROGRAMS PROCE, 1040-110 AVE. Various
drop-in mental programs. 3 p.m. Info: 468-3234
DRAW QUEER PERFORMANCE SHOW BUDGET PULP,
1025 ASPER AVE. Sat.
GUEST SPORTS AND RECREATION-BOOTCAMP ST.
ALPHONSE, 1024-918 ST. JIM. Mon. 7 p.m. Info: 468-3234
GAMES & COFFEE PROCE, 1040-110 AVE. Tue. 4 a.m.
Info: 468-3234
ILLUSIONS SOCIAL CLUB CROSSDRESSERS MEET
MONTHLY VARIOUS LOCATIONS Info: www.group.edmonton.ca
LYING POSITIVE 4-4, 1040-110 ST. JIM. Sat. 2 p.m. Info: 468-3234
OPEN MIC NIGHT PROCE, 1040-110 AVE. Tue. 4 a.m.
Info: 468-3234
SENDSIDE DROP-IN PROCE, 1040-110 AVE. A social
and support group for seniors of all genders and sexualities.
Info: 468-3234. Info: 468-3234

Info: info@tuffidm.ca
TUFF ID PROCE, 1040-110 AVE. A mixed gender open
mic night for addressing the needs of transsexual and
transgendered individuals. Sun. 10 p.m. Info: admin@
tuffidm.ca
WOMEN'S BOARD MEETING PROCE, 1040-110 AVE. A social and recreational social for women
to provide opportunities for lesbians to interact and support
each other in a safe environment. Sat. 10:30 a.m. Info:
women@tuffidm.ca
YOUTH UNDERSTANDING YOUTH PROCE, 1040-110 AVE. Sat. 10 p.m. Info: www.youthunderstanding.ca
YOUTH SOUTHWEST SOUTH SOUTHWEST YOUTH SOCIETY,
1025-84 AVE. Drop-in support group. Wed. 3:30 p.m. Info:
468-3234
YOUTH UNDERSTANDING YOUTH PROCE, 1040-110 AVE. Sat. 10 p.m. Info: www.youthunderstanding.ca

ACTIVISM

PEACE AMBASSADORS INITIATIVE UNIVERSITY OF ALB.
807/104 104/121 ST. 89 AVE. A youth group promoting
peace and diversity workshops. Mondays 5 p.m. Info:
425-4444 or www.ubc.ca/peaceinit
THURSDAY TUESDAY QUEEN YOUTH SPORTS & REEL NIGHT ALBERTA AVERAGE
COURTNEY, 1025-84 AVE. Tue. 4 p.m. Info: 468-3234
STEPS TO LEADERSHIP WHITE AVE. Free screening. Tue.
Info: 988-0510 or michael@stepstoleaders.com



**Mao's Last
Dancer**
Friday, June 4th -
Thursday, June 10th
Nightly 6-50
SAT & Sunday
MATTINUES @ 1:00pm
RATED: 14A



**Exit Through
The Gift Shop**
Nightly 9-10pm
SAT & Sunday
MATTINUES @ 3:30pm
RATED: 14A



**RUSH: Beyond
The Lighted
Stage**
June 11th 8:12pm Midnight
Tickets on sale Now
visit us online at
magiciantheatres.ca

GARNEAU
8712 - 109 Street - 433-0728

What was Keanu's original name?

KEANU

e-mail the answer to win@seemagazine.com by
Monday June 7, 2010 @ noon

Enter for your chance to win a copy of Night Train, the
new EP from Keanu!

Night Train EP available in stores and online now!
Check out Keanu's debut at www.keanumusic.com

"For full contest details go to seemagazine.com"

1	2	3	4	5	6	7	8	9	10	11	12	13
14					15				16			
17				18					19			
20			21					22	23	24		
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33	34	35	36	37	38	39	40	41	42	43	44	45
46	47	48	49	50	51	52	53	54	55	56	57	58
59	60	61	62	63	64	65	66	67	68	69	70	71
72	73	74	75	76	77	78	79	80	81	82	83	84
85	86	87	88	89	90	91	92	93	94	95	96	97
98	99	100	101	102	103	104	105	106	107	108	109	110
111	112	113	114	115	116	117	118	119	120	121	122	123

VOCABULAROUS

A LITTLE OF THIS, THAT AND THE
JONAS'S CROSSWORD by Matt Jones
©2010 Jones's Crosswords (jones@pennpresscrosswords.com)

ACROSS

1 "Nurse Jackie" star
10 Low-skilled, low-paying job
15 "Chicken George" Moore, in
"Roots"
16 Two-door vehicle
17 Title C.S. Lewis demon
18 Map in the corner
19 "... to" (Morelades hit of the
1970s)
20 Cable staple for old films
22 Steps for 31-down
23 Pseudo ending?
24 Rude interruption
28 Mozzarella sticks, e.g.
29 Houston newspaper
32 Carnal dance
36 "Girl with a Pearl Earring" subject
37 In an unspoken manner

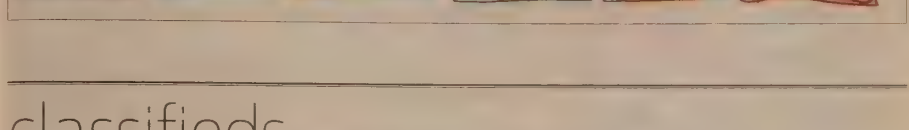
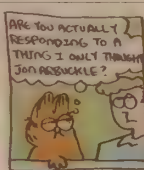
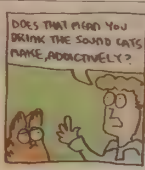
39 They're enclosed for returns: abbr.
40 Ditch
42 Will partner
44 Part of a weapon that does the
damage
47 Business cert. for overseers
50 Attention-getting noise
51 Isn't around now
52 "Tomb Raider" heroine
53 Former wrestler Lex
55 Nirvana member Krist
59 Remove
60 Up on the latest gadgetry
61 Hall of music
62 Computer quartet
DOWN
1 Buddy on TV
2 Express disapproval of
3 "Against a thing," to a lawyer

SOLUTION TO LAST WEEK'S PUZZLE

1	2	3	4	5	6	7	8	9	10	11	12	13
14	15	16	17	18	19	20	21	22	23	24	25	26
27	28	29	30	31	32	33	34	35	36	37	38	39
40	41	42	43	44	45	46	47	48	49	50	51	52
53	54	55	56	57	58	59	60	61	62	63	64	65
66	67	68	69	70	71	72	73	74	75	76	77	78
79	80	81	82	83	84	85	86	87	88	89	90	91
92	93	94	95	96	97	98	99	100	101	102	103	104
105	106	107	108	109	110	111	112	113	114	115	116	117
118	119	120	121	122	123	124	125	126	127	128	129	130

- 4 Nights before the big day
5 Just a handful
6 Sculpture, e.g.
7 Perin's partner
8 Lozenge brand
9 "Again!"
10 Sat. 7 a.m. initials in telecon, once
11 Limitation
12 Mot ... (fitting phrase)
13 Plays before the main act
14 Heavenly girl?
15 Cus's mouthful
16 "Out of Africa" author Isak
17 "18 12 ..." (Brian Adams song)
18 Steaky gift giver
19 Take back
20 Vowel inclusion with a disclaimer
21 Drop chain
22 "... or is ... speck?" (They Might
Be Giants line)
23 They have their own X-ings
24 NYC underground system
25 Non-vegetarian sandwich
26 Consenting vote
27 Sherman Hemley sitcom
28 Dogie catcher
29 Put in stitches
30 Gathered lodder
31 Zoe Saldana role
32 "Poppye" cartoonist E.C.
33 Have a cow?
34 Toilet
35 Annual parade sponsor
36 Security breach
37 Sermon subj.
38 Machine with a rewind button
39 "Now I've got it!"
40 Dir. opposite NNE

MUNICIPAL HAPPENINGS • WITH BILL BENSON



classifieds

PHONE: 430-9003 | FAX: 432-1102 | EMAIL: classifieds@seemagreatwest.ca

- 130. Coming Events**

3RD CALGARY ANNUAL SHOW & SALE, June 4 & 5 Saturday 10-5:30 and Sunday 10-4. (Calgary) Curving Hwy 230 at 47 Ave S.W. over 50 vendors. Free parking. Curving's 430-343-1614
- 190. Announcements**

ATTENTION RESIDENTIAL SCHOOL SURVIVORS! If you received the 2010-2011 Experience Payment, you may be eligible for further cash compensation. To see if you qualify, phone toll free 1-888-9-9535, toll free (see sidebar)
- 200. Business/Invest. Opp.**

ARE YOU HIGHLY motivated and looking for a profitable on-line business? Flexible hours, free training, great income, and supportive staff support. www.ecosol.ca
- BE YOUR OWN BOSS** with Great Canadian Dollar Store Home Furniture opportunities. Call your area at 1-877-380-0321 ext. 225 or visit our website www.greatcanadianstore.com
- DO YOU have** grant/grant-giving dreams on your property? We specialize in marketing mining, quarrying and reclaiming aggregate resources. Contact us at 1-888-754-4400 for more information.
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- RECESSION PROOF** investment opportunity worldwide lottery & you. Part owner of never before limited. Enormous profit potential. Minimum \$25K investment. www.thetravelerslottery.com
- 410. Education/Training**

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- TRAIN TO BE A Medical Lab Assistant.** The Healthcare College needs you! Meet 1000s of students. www.milco.com 604-310-2654. Love your job!
- 1500. Help Wanted - Alta.**

CHIEF PARADISOR Remove your criminal record. Express Pardons. Obtain the fastest Pardons, Invest profits, and it's guaranteed. BBB accredited. Free Consultation. Toll free 1-866-416-6772. www.ExpressPardons.com
- DANCE CLUB** two hours NE of Edmonton. A leading Dance Instructor for the 2010-2011 dance season. Seeking for expenses. Contact/Pam at 1-780-933-8530. info@edmonton.ca
- EXCLUSIVE FINANCING** Caterpillar Heavy Equipment. Service Training at GPRC Fairview Campus. 2 year diploma program. Give 4 years experience. Trade \$1000 hours or less day of school. We call all 4 years apprenticeship. 1-888-9-959-7882. www.gprc.ab.ca
- FULL TIME REPORTER** for Manitoba website. Duties include town, county, counties, community events. Must be able to write 600 words. Salary, expense allowance, benefits. Resume: monique@prc.ca
- GRAPHIC DESIGNER REQUIRED** XPRIS. XPRIS PhotoLab, Bismarck/Exton. We have 1 of design experience. Minimum 600 words. Salary, expense allowance, benefits. Email: production@xpris.com
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ASTROLOGY • JAN. 21-27 BY THE KID

CRUISIN' THE COSMOS



GEMINI (MAY 21 - JUNE 20)

It's a good thing you've got a short attention span, 'cause tryin' something completely new this week should be your No. 1 plan. The only problem is you'll pull it off and soon be like a homemaker in a hobo hob town — everybody wants a piece of your pie. Be pretty damn picky who gets one or kiss the whole thing goodbye!

CANCER (JUNE 21 - JULY 22)

Have you ever seen some poor sad sleepwalkin' before? It's quite a sight — a stumblin' zombie with a bad case of 'bedhead walkin' around with their eyes wide open even though they're fast asleep. Well, you can laugh all you want but right now, you're one of 'em!

LEO (JULY 23 - AUG. 22)

Oh grow up, you big baby! After every boom there's a bust and life goes from as high as ashes and from dust to dust. Just 'cause it's all turned into a pile of crap don't mean you're kaput. You could always cash in with the compest business or keep it for fertilizer!

VIRGO (AUG. 23 - SEPT. 22)

Couldn't you keep it to yourself once in a while, weasels? Like maybe this weekend? Your observations of others may be on the spot, but that's where you'll put yourself if you open your big mouth about 'em. Silence is sublime... you'll get quiet and save face at the same time!

LIBRA (SEPT. 23 - OCT. 22)

Bein' so aware of the delicate balance of the cosmos, you know it's just good business sense to keep your karma clean. Well, just 'cause it's clean and squeaky don't give you licence to go all freaky on your fellow beings. Watch yourself in the middle of the week or you'll wind up with a whack of bad karma to work off!

SCORPIO (OCT. 23 - NOV. 21)

The fact you need to make some major adjustments in your life will slap you upside the head this week, but that's cool. You can take it like a fully erect, civilized and socialized Homo sapien and forge ahead into a new future, or you could just get blotted out by Liquid People when the cosmos sees the need for a correction.

SAGITTARIUS (NOV. 22 - DEC. 21)

This week you'll be sharp as a thumbtack. Don't be silly and slip it onto the teacher's seat just to see 'em jump when they get jabbed. Use it for its intended purpose and tack a poem about teach to the wall then just watch, you'll get special treatment in no time at all. Teacher's pet can be a pretty plush gig!

CAPRICORN (DEC. 22 - JAN. 19)

When you get hip to the fact that

STORY (cont'd from p. 34)

could put down during sex, or even something that might go under the sheets to at least protect the bed?
Wasting Entire Towels.

The bed is a nice place to sleep, a good place to read, and an obvious place to fuck. But you can have sex elsewhere, WET, and you can acquire just-for-fucking furniture/furnishings without going to hell with the vaginal-before-marriage crowd. Instead of attempting to fist-and-squirt-proof your bed — which is impossible — go to a sporting-goods store and pick up a large, folding wrestling mat. Store it under the bed, WET, and when your sexy time involves fistin' — and hopefully you're not fisting every time you have sex — GET OUT OF BED, pull the mat out, throw some towels down, and fist and squirt to your heart's content. Then when you're all over — the towels, the mat, the floor — you'll be able to crawl back into your warm,

dry, comfortable bed.

HEY, EVERYBODY: Jason Robinson is — was — the football coach at Mandarin High School in Duval County, Florida. He was fired last month for sending "adult-oriented pictures" to a student. He didn't send the pictures to one of his students, but to a 20-year-old college student who just so happens to be Robinson's girlfriend. The mother of Robinson's girlfriend found the pictures on her daughter's phone and forwarded them to the principal of the school where Robinson worked and scores of other people.

"We hold our teachers to a higher standard," principal Donna Richardson told reporters. "They're in front of our students. They're talking with our students. They're teaching our students how to become good characters."

This is sex-negative bullshit, Robinson is a consenting adult; Robinson's girlfriend is a consenting adult. And what consenting adults do on their

own time — and with their own cell phones — is no one's business but their own.

Savage Love readers stuck up for Constantine McMillen after she was victimized by the homophobic morons who run her high school. Now we need to stick up for a straight high-school coach being victimized by the homophobic morons who run his. People shouldn't lose their jobs after their privacy has been invaded, and people shouldn't be punished for engaging in private, consensual sex acts. Send an e-mail to Donna Richardson at richardson@duvalschools.org. Let Richardson know that she is in the wrong. And let others know to let her know.

Apparently Steve Jobs isn't such a prude after all. The *Savage Love* iPhone app is now available on the iTunes store. Find the *Savage Love* cast (my weekly podcast) every Tuesday at the stranger.com/savage_mail@savagelove.net

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Lovers Should Be Careful What They Ask For



SAVAGE LOVE DAN SAAPEY
**BOYFRIEND DEEPLY HURT
WHEN HIS FIANCE TRIES
OUT ANOTHER GUY**

would be this hurt. I feel like I can't trust her now, and I feel like I can't bring myself to sleep in her bed anymore. I feel like a hypocrite since I brought up the idea of her sleeping with someone else in the first place. But I was unprepared for the reality since she berated me for making the proposal at all. Still, I feel like I don't have a leg to stand on here; I told her to do this. She regrets the hookup. I don't know if I'm even asking for advice. I just wonder if I'm acting childish.

Wishing Ancillary Fucking Felt Less Emotionally Ruinous

Your dilemma is interesting. WAFFLER, but you know what I'm more interested in? I'd like to know which religion we're talking about here. I'd really like to know which particular faith tradition frowns on vaginal intercourse before marriage but smiles on oral and piss scenes and okays women having vaginal intercourse before marriage but only with men they don't intend to marry. That sounds like a church I'd like to visit. That sounds like a church I should be tithing to.

Look. WAFFLER, doing everything-

but-vaginal for religious reasons is deeply silly. If you're going to lie in a sexual relationship, be in a sexual relationship. I promise you that any God who frowns on vaginal-before-marriage also frowns on piss-before-marriage and eating-pussy-before-marriage.

As for your dilemma, WAFFLER, either you need to find a girlfriend who wants what you want - or doesn't want what you don't want - or you need to stop playing bullshit games and start fucking the girl you've got

To say that I have recently been bored at work is a gross understatement. I have turned it into an opportunity to read all the archived Savage Love columns I can find on the Internet, which leads me to three questions that popped into my head while passing the time:

1. Your advice has always been sassy and matter-of-fact, but it seems to me that your advice is becoming less acid as time passes. How has your attitude toward the sex-advice business changed over the years? How have your own views shifted?
2. Why don't women brag about

their clit size?

3. Are you still into Ashton Kutcher or do you have a new fantasy flame?

Your Devoted Reader

1. I get a lot of mail from people telling me I've changed. Half write to tell me that I've become an insufferably bitchy sack of twatty cunt prick, and half tell me I've gone soft, I'm too nice, I've lost my edge, etc. Not sure what to make of that. And while my views haven't shifted much over the years, YDR, I have more sympathy for straight boys now than I did when I started out.

2. Clits aren't inserted into anything - not typically - so a big clit doesn't earn a woman any bragging rights. And a small clit, harder to locate and harder to stimulate, is nothing to brag about either. And while the clit - all of it, not just the exposed part - is central to a woman's sexual pleasure, it's not the showiest part of a woman's package. That would be the labia. And it's not the part a man is most interested in. That would be the vagina. So while the clit is hugely important to her, it's not necessarily all that important to him. So ... not much point in screaming and yelling

about it, huh?

3. I still admire Ashton Kutcher's work ethic - the man is an acting, producing, tweeting machine - but my crush on Ashton evaporated halfway through the first episode of Punk'd. My current celebrity crush is Bill Hader as Stefan on SNL. "Weekend Update."

I have recently started dating a sexually adventurous man. He is the first person to successfully fist me, and it's fantastic. When I orgasm, both during the fisting and after the fisting while he fingers me, I squirt. Lots. Afterward, the sheets are soaked and I'm in a puddle. We've put towels down, but the sheer volume of liquid soaks through them. Without towels, it soaks all the way through to the mattress. I'm not super-pleased about ruining my mattress, and the postcoital sleeping on very wet sheets is not ideal.

I don't really want to sleep on a plastic-wrapped mattress and change my sheets every time we have sex. Does anything exist that's super-absorbent that I

STORY cont'd on p. 31

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